

## SEVEN DAYS

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is transforming Vermont's  
utility landscape

BY KEN PICARD P.30

Green  
Mountain  
Powell

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The World Bank

**Colleen Haight**

Assistant Professor of Economics  
San Jose State University & Economics Program  
Officer, Institute For Resource Studies, George  
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## MOVIE CLIPS

## BATCHING AND SCHEDULING 425

period drama from director Reed Khatam. With David Morrissey and Mary Malet (77 may 18, 8pm, only DVD).

[illegible]

**REFLECTIONS** *With a young cancer patient (Mia Nikkari) and a physician (Henry Hopper) develop an unusual relationship in this drama from director Gus Van Sant. With Ryan Reynolds (PG-13) Ray and the SCOTIS*

**WHAT'S YOUR NUMBER?** In this comedy about adultery, a young woman who becomes involved with her professor at the expense of her rising social position, we find many on the outside true love. With Chris Evans, Joel McHale and Zachary Quinto, Mark Mylod directed. (TV-14) R. Eason, May 6/09, Melrose Place, 88 mins each, 12/7/09

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THE ROXY CINEMAS

## MOVIEquiz

NEEDHAM TOWNSHIP CLINT

## PLAYING TAG

of our game that puts your memory and marketing savvy quite literally to the test. What we've got for you this week are tag lines and titles from six well-known films. Your job, as always, is to make the appropriate match.

1. They have a plan. But not a clue.
2. Intelligence is relative.
3. Everything is connected.
4. The story of a man ready to make a connection.
5. How far will you go for a second chance?
6. How far can you go for it?

- A. Syria
- B. Solari
- C. From Duck Till Dawn
- D. O Brother Where Art Thou?
- E. Up in the Air
- F. Burn After Reading

LAST WEEK'S WINNER  
IS THE BIG ONE

- LAST WEEK'S ANSWERS**  
1. HUNTER  
2. WAR OF THE WORLDS  
3. A.I. ARTIFICIAL  
INTELLIGENCE  
4. THE TERMINATOR

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*"It has been a great experience. Everyone made us feel comfortable and cared for. We're so grateful."*

Kirsti Anna Crosssett is daddy's little girl. When we arrived her papa Chris Crosssett was perfectly content cuddling and cooing his precious newborn. Mom Alicia Krone waited patiently for her cuddle time. Little Kirsti was born on October 4 and weighed 7lb/11oz. She's 22" long. She was stretching and yawning and showing us all that she is as pretty as her sister Cassie Holmes. We suspect that Cassie will be a sweet and wonderful role model. The happy family lives in Plainfield. Best wishes to all!

Faculty of Science, University of  
Saskatchewan, Saskatoon, Saskatchewan  
S4N 0W0, Canada

Saves Bids: 84  
C/E: 100%

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# Curses, Foiled Again

Armed with a handgun and an assault rifle, Terry "T.J." Newman, 26, and John "Pump" Roberts invaded a home in San Antonio, Texas, and demanded money. Authorities said that when the homeowner's son came out of a bedroom with his own assault rifle and started firing, the two robbers fled, leaving their getaway car idling in front of the house. They returned 15 minutes later for the car, by which time members of the household had armed themselves with a second assault rifle and opened fire. Police arrived, only to have Newman run their patrol vehicle with a second vehicle. He was arrested and convicted of aggravated assault. (San Antonio Express-News)

Authorities quickly identified three youths who broke into a house in Newton County, Ga., because they left behind pictures of themselves on the homeowner's camera. (Atlanta's WSB-TV)

# Second-Amendment Politics

Witnesses agreed Alvin Mammie, 47, made no threats while Dennis strung how he would defend himself with a pocketknife, but Thomas Larry Boldt, 57, picked up a pistol anyway and shot Lewis eight times. Prosecutors, Fla., authorities charged Boldt with murder. (Alabama's Mobile Press-Register)

# Charge or Charge?

Money is disappearing, according to the Treasury Department, which last year printed the lowest \$1, \$5 and \$10 bills in 30 years. Two reasons for lower demand are the increased use of credit and debit cards, which people are using more instead of money, and the increased longevity of circulating bills. The average dollar bill lasts 2.2 years longer than 20 years ago, according to Federal Reserve estimates.

Building the trend is the \$100 bill, which is a leading economic report and is hoarded like golden animals in places. Last year, the Treasury Department printed more \$100 bills than \$5 bills for the first time, and the Federal Reserve estimates that foreigners held two-thirds of the 7 billion \$100 bills in circulation. (New York Times)

# Least Surprising Results

Older women are more likely than others to have sex on the first date, according to a survey of 10,000 members of a British dating website. "Dating coaches" "Dating Profile Statisticians vs. First Date Outcomes" revealed that men and women who don't drink, don't smoke and who bicycling are the least likely to have sex on the first date. The less educated women have, the

more willing they are to have sex on the first date, whereas better-educated men are the most willing to have sex on the first date. (Oxford Press International)

City officials in Chattanooga, Tenn., voted earlier this month to rename the city's airport after a local businessman. Big Commanders recommended calling it Chattanooga Airport. Dealing "Metropolitan," the company said, creates ambiguity. (Chattanooga Times Free Press)

# Homeland Insecurity

Toronto could see hearing services with surgically implanted cognitive devices. A Department of Homeland Security senior official warned, adding that the agency has already informed foreign governments of the potential threat. "New intelligence indicated at least a fresh look at this possible tactic," the DHS official said, linking the threat to Al Qaeda. Noting that scanning equipment used in airports can't penetrate skin and couldn't detect implanted devices, Transportation Security Agency official Greg Soles said the agency would rely on behavioral-detection officers to help identify travelers with embedded body bombs. (New York Times)

# Money Talks

Police in Prince George's County, Md., attributed the 12.1 percent decline in violent crimes during the first nine months of 2008 to paying off 57 known offenders. "We basically called them in," police Chief Mark Maguire said, "and had only one. What do you need?" Maguire explained the targeted violent offenders, who were identified by parole and probation records, were offered everything from food stamps to job programs. Maguire said that since the initiative, none of the targeted offenders has been arrested. (Washington's WUSA-TV)

School officials in Camden, N.J., offered 56 high school students \$100 a piece not to skip school. The program, dubbed "I Can End Truancy" or "ICE-T," is funded by a state grant. (Washington Times)

# Road to Recovery

Britain's government has concluded that the best way to get the economy moving is to raise the highway speed limit. Noting the current limit of 70 miles per hour is 50 years old, Transport Secretary Philip Hammond declared, "Increasing the motorway speed limit to 80 mph would generate economic benefits of hundreds of millions of pounds through shorter journey times." (Reuters)



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# COMICS

BLISS BY HARRY BLISS



"Enough of this—y'all suck! I spend below the neighborhood average!"

TED RALL

DEMOCRATS AND REPUBLICANS FINALLY ACHIEVE CONSENSUS: OBAMA HAS TO GO

THE RIGHT HATES ME BECAUSE THEY KNOW I'M ONE OF THEM. THE LEFT HATES ME BECAUSE THEY THINK I'M ONE OF THEM. THEIR HATED SHOWS I'M ON THE RIGHT TRAIL—WHICH IS THE TRAIL OF ALL.

HE'S BARBLING AGAIN



LULU EIGHTBALL

IF THEY WERE CATS



THE K CROWNOSES



## THIS MODERN WORLD

by TOM TOMORROW





# RED MEAT 2111

Futuristic Dodge pit

Look, the time travel, like of Max cannon



# Tiny Senuku @2011

DEAR TINY,  
WHY CAN I DO AS A  
TEACHER TO HELP MY STUDENTS  
UNDERSTAND THE IMPORTANCE  
OF EDUCATION?

-S.J.

64 ENDS, TX

ALSO, THE CURRENT ECONOMIC  
CLIMATE DOESN'T GUARANTEE  
OPPORTUNITIES FOR EDUCATED  
PEOPLE.



IF SOMEONE  
BEGGERS AND  
TAKES THEM TO  
GET INTO A  
SCHOOL, LIKE  
MAYBE AND YOU  
CAN HELP US  
JUST LIKE THAT.



THAT'S A HARD ONE, CHANGING  
THE SURETH AND HAVING  
PEOPLE HAVE BEEN TOWARD  
EDUCATION IN THE PAST.



WOULD YOU LIKE  
SOME LIPSTICK  
WITH YOUR FRIES?

NO, THANKS,  
DOCTOR.



TRUST IN YOUR TEACHING  
ABILITIES. THE PROGRAM  
HAS GOTTEN THROUGH TO  
YOUR STUDENTS, BUT THERE  
IS THE LAST TO TELL YOU



BURN THE WITCH!  
SHE CLAIMS THE  
EARTH IS ROUND AND  
IT RESOLVES AROUND  
THE SUN.



AND THERE ARE ALL THOSE  
WHO DIDN'T FOLLOW A  
TRADITIONAL ACADEMIC PATH.



GOOD JOB,  
DR. YOUR  
RESEARCH  
PAPER, HELP  
IT UP!



HEY,  
WAITERS.

COOL!



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MORE FUN! STRAIGHT DOPE (P.28) FREE WILL ASTROLOGY (P.83) NEWS DURNS (P.85)

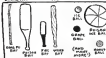
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# NOW'D THAT HAPPEN?

ALWAYS FOR A BALL OF THAT PAPER



OCTOBER 2011

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**PRICE CHOPPER HIGHS THE BIDS**  
 Another year's the best, gorgeous girl. I wish I had the credit for this year. Who knew my second day? **When: Saturday October 6, 2011. Where: Price Chopper Park. Woman No. Woman #908027**

**STONED AND PAID**  
 You were asking my brother to get your hair done, you took off your hair, but he noticed only to find out I had to find a way to get something to say to it all (almost like a haircut). I realized I can you again! **When: Saturday October 8, 2011. Where: Outback Park. Woman No. Woman #908028**

**THE BAKING LAD IN HONORS**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908029**

**CRITICAL MASS BIKI BEAUTY**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908030**

**HELLO, HE**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908031**

**BURNING HOT CHOCOLATE**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908032**

**TO MAKE BY MY GORGEOUS**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908033**

**GRAND EYES & A FLAIR PLUS**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908034**

**BEAUTIFUL PINKIE AND SKIN AND SKIN**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908035**

**POSITIVE BEAUTIFUL**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908036**

**NOVELTY SMILES**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908037**

**MY LITTLE ANGEL**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908038**

**MY LITTLE ANGEL**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908039**

**MY LITTLE ANGEL**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908040**

**MY LITTLE ANGEL**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908041**

**MY LITTLE ANGEL**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908042**

**AVAILABLE YOUR BIKER CHICK**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908043**

**AT A OFFICE IN THE HALLWAY**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908044**

**BUY-CURIOUS?**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908045**

**BUY-CURIOUS?**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908046**

**BT ALABAMA PRICE CHOPPER**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908047**

**TRY THIS IN THE HALLWAY**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908048**

**EYE-CATCHING TIGER TIGER**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908049**

**WELCOME TO THE BIKER CHICK**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908050**

**WELCOME TO THE BIKER CHICK**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908051**

**SPOTTED FOR ALABAMA**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908052**

**ALL YOU CAN DO**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908053**

**ALL YOU CAN DO**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908054**

**ALL YOU CAN DO**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908055**

**ALL YOU CAN DO**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908056**

**ALL YOU CAN DO**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908057**

**ALL YOU CAN DO**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908058**

**ALL YOU CAN DO**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908059**

**ALL YOU CAN DO**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908060**

**ALL YOU CAN DO**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908061**

**ALL YOU CAN DO**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908062**

**ALL YOU CAN DO**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908063**

**ALL YOU CAN DO**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908064**

**ALL YOU CAN DO**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908065**

**ALL YOU CAN DO**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908066**

**ALL YOU CAN DO**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908067**

**ALL YOU CAN DO**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908068**

**ALL YOU CAN DO**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908069**

**ALL YOU CAN DO**  
 You were looking like a little lamb, your angelic face and lovely hair, I was so into the hair that I was looking for my hair to be something to look up to, I realized I can you again! **When: Saturday October 8, 2011. Where: Hooters. Woman No. Woman #908070**

*Your guide to love and lust*

# mistress maeve

*Dear Mistress Maeve,*

So, I hooked up with a guy I've known for a while through friends. Sometimes between stripping our clothes off and him giving me an orgasm (which was awesome), he mentioned that he sometimes takes a long time to get off. He wasn't kidding. We started having sex and he just kept going and going, and going and going. I tried to push it out, but my body was tired and numb. I tried to please him mentally and with my hand, but after about 20 minutes of that, he continued to stop. He insisted that everything was fine and that I didn't do anything "wrong" — I just didn't have the idea why he didn't orgasm. I've never been with a guy who didn't finish, and I was feeling inadequate. So, I ended up not spending the night, and now I'm worried I ruined it — or that he thinks I'm weird or bad in bed.

*Sincerely,  
No Go*

*Dear No Go,*

News flash: Having an orgasm is not the be-all and end-all of sexual pleasure. This guy was thoughtful enough to tell you up front that it sometimes takes him a while to reach the finish line, and he most likely asked you to stop with the hand and oral action because he was feeling guilty for making you work hard — or just because he wasn't enjoying your attention. It sounds like he was in particular with getting off in a timely fashion that his anxiety sabotaged his orgasm.

Listen, you were the one who bled from his bed in a fit of awkward wetness, so therefore, if you want to continue seeing him, you should give him a call or text. He may be feeling like the awkward one, so keep the communication light. Tell him you'd like to hang out again when he has the time. If the subject comes up again, remind him about the story of the Tortoise and the Hare — slow and steady wins the race.

*Pretty  
mm*

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**SHICARER GRIFFIN**

# the MAGNIFICENT

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FRIDAY 15

## Twinkle, Twinkle

It's a big old school genre, and it will definitely make you feel like a young adult. **Hot Club of Cowboies** (pictured) are the only producer in the world who's doing it right now. As it should be, considering the band's work at the intersection of the blues and the old-timey. The album is a tribute to the old-timey blues.

SEE CALNDAR LISTING ON PAGE 16



2

## SUNDAY 15 Snitch, Please

Calling all drivers and bikers and keepers of secrets... the **Snitch, Please** (pictured) are the only producer in the world who's doing it right now. As it should be, considering the band's work at the intersection of the blues and the old-timey. The album is a tribute to the old-timey blues.

SEE THIS AND OTHER MUSIC EVENTS ON PAGE 15



3

## ONGOING Taking Shape

Calling all drivers and bikers and keepers of secrets... the **Taking Shape** (pictured) are the only producer in the world who's doing it right now. As it should be, considering the band's work at the intersection of the blues and the old-timey. The album is a tribute to the old-timey blues.

SEE ART REVIEW ON PAGE 12

TUESDAY 18

## Page Turner

**Sharon Stone's The Kiss** (pictured) is something to talk about, whether it's inspired by the book or the theatrical film. American Place Theatre brings The Kiss to the stage. About the book and the film, Stone told the audience of two days in 1992. Although the stage is ahead of the film and largely a verbal adaptation, the film's discussion accompanies the performance.

SEE CALNDAR LISTING ON PAGE 16

WEDNESDAY 19

## Water, Water, Everywhere

It's a classic New York City. The title of the latest issue, **Water, Water, Everywhere** (pictured) is a classic New York City. The title of the latest issue, **Water, Water, Everywhere** (pictured) is a classic New York City. The title of the latest issue, **Water, Water, Everywhere** (pictured) is a classic New York City.

SEE CALNDAR LISTING ON PAGE 16

THURSDAY 20

## A Way With Words

Over the years, several small-scale, independent publishers have been doing it right. The title of the latest issue, **A Way With Words** (pictured) is a classic New York City. The title of the latest issue, **A Way With Words** (pictured) is a classic New York City.

SEE CALNDAR LISTING ON PAGE 16

FRIDAY 21

## A Standup Guy

You know him as the only man from New York City. The title of the latest issue, **A Standup Guy** (pictured) is a classic New York City. The title of the latest issue, **A Standup Guy** (pictured) is a classic New York City.

SEE CALNDAR LISTING ON PAGE 16

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## Bargain Hunting

**T**he recent war of words between Gov. **JEAN SHUMLIN** and state employees isn't really about whether those who worked at the food-safety Watersbury complex post-Irene deserve extra pay. It's political posturing in anticipation of the two sides working out a new contract.

Roughly 90 employees have filed a grievance asking double pay for being called into work during an emergency situation. What that amounts to — less than \$1 million — is a pittance compared to the estimated \$1 billion price tag to clean up after Tropical Storm Irene.

The real money is riding on whether the administration will restore the temporary 3 percent pay cut state employees took two years ago to help close Vermont's budget gap. That could cost taxpayers an extra \$15 million at a time when the shortfall for FY 2010 stands at close to \$70 million.

Shumlin's response to the grievance — finger wagging and "dismay" — may be a strategy to get the public on his side as he prepares to hammer the union in private bargaining talks.

To be clear: Most of the employees asking for double pay are folks who were called into work when other workers were told to stay home. In fact, more than one-third of the workers listed on the grievance are Vermont State Hospital employees. Many of them spent days on the road, living out of hotels, in order to care for residents displaced from the state's psychiatric hospital.

According to their contract, state employees stationed at work during an emergency are entitled to hazard pay. For nearly a week after the storm, some department heads and supervisors led away workers to believe the Watersbury Complex would be under "emergency" closure for as long as a week. Then Shumlin retroactively changed the "emergency" to a single day — the Monday after Irene battered the state.

Some workers were upset by the retroactive change, and union leaders claim they tried, and failed, to work out a compromise with the administration. The union says the Shumlin team ignored its proposals. Shumlin officials deny that. Simply put, the gov. asserts the union claim is indefensible and undermines the hard work of hundreds of other state employees during the crisis.

"I can't express enough my dismay at the 90 state employees who are doing an extraordinary disservice to the rest of our hardworking employees by asking for double time when they don't deserve it," Shumlin said last week.

Clever, eh? On one hand, Shumlin praises hardworking state employees for their effort post-Irene, at the same time, he's perpetuating the myth that public union employees are greedy and only in it for themselves.

The tension between the union and Team Shumlin is only likely to increase. Why?

All signs indicate Team Shumlin will try to renege on the agreement the union reached with Republicans then-governor **JIM DOUGLASS** to restore the 3 percent pay cut state workers absorbed, and that their contract also will be reinstated as of July 1, 2010.

"As we are in the early stages of collective bargaining, I don't believe it would be appropriate for us to comment," said **JOE SPALDING**, Shumlin's secretary of administration.

Spalding may not want to comment, but the message is crystal clear in the budget negotiations: The administration issued last month to lean counties throughout state government. The base budget for FY 2010 should not include a restoration of the 3 percent pay cut. In addition, budget writers need to cut more to reduce spending by 4 percent in FY 2010.

"Any changes to these salary levels, including any resumption of any increases, will be subject to state/VSEA bargaining and are not part of the FY 2010 budget," wrote Finance Commissioner **JIM HARRISON** in a memo to budget writers.

Isn't this the same administration that spent about \$450,000 more than its predecessors on top appointees and cabinet officers? Not sure that qualifies as leading by example.

Most labor unions, including the Vermont State Employees Association, didn't support Shumlin in the Democratic primary. Instead they backed his challenger, **DEAN RUSSELL**.

The VSEA rallied behind Shumlin, though, in the general election and the governor promised them a seat at the table. He never said it would be a hot seat. As soon as he took office, Shumlin learned six state workers to absorb more

cuts to help balance the state budget. VSEA members agreed to increase their retirement contributions, take unpaid furloughs, allow more job cuts through attrition and other measures that saved the state \$12 million. All the while, the gov. refused to raise taxes on Vermont's wealthiest residents.

For its part, the union remains open to working out an amicable solution rather than let the Vermont Labor Relations Board decide on the double-pay deal.

"I would say that our door is still open if the administration does want to have discussions," said **EDWARD GARY**, VSEA legislative director. "We have

**I CAN'T EXPRESS ENOUGH  
MY DISMAY AT THE  
90 STATE EMPLOYEES  
WHO ARE DOING AN  
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TO THE REST OF OUR  
HARDWORKING EMPLOYEES BY  
ASKING FOR DOUBLE TIME WHEN  
THEY DON'T DESERVE IT.**

**GOV. PETER SHUMLIN**

always preferred discussing issues like these at the bargaining table rather than in the press."

For good reason, too. Irene is becoming Shumlin's 51st. The way the gov.'s treated it. As the state rebuilds after Irene, you're either with us or against us.

Whose side are you on?

### Retirement Redux

While state employees are in the budget-cutting crucibles, workers at the state's largest city are getting nervous, too.

Growing concerns about Burlington's underfunded public pension system is beginning to become a political issue. As of press time, a city council subcommittee is working on a proposal to change the makeup of the city's pension board that would decrease employee

representation to a minority. Employees currently represent half the voice on the pension board.

One Democratic proposal hopeful is fostering teacher ideas. Let the voters weigh in on any proposal to fix the pension fund. Estimates suggest the city pension pot is underfunded to the tune of \$50 to \$75 million.

Last week, mayoral hopeful **WEND** **WENDEL** issued a five-point plan to address the city's financial woes. Point four was "Put Plans to Fix the Pension System to the Voters."

What is this, Wisconsin?  
It sure isn't going to win Weinberger any endorsements from the city's five major unions that represent police officers, firefighters, electrical workers, city staff and teachers.

For what it's worth, Weinberger believes pension promises made to current employees must be kept. After that, however, he said it's time to evaluate how pensions are funded and doled out to city workers.

If elected, Weinberger would convene a summit of major stakeholders in the pension issue — unions, Burlington institutions, property owners and businesses — to negotiate a plan that benefits all constituencies by resolving the city's largest financial uncertainty. Weinberger would then put that plan to the voters of Burlington for confirmation.

While Weinberger isn't going so far as to put all the details of a pension system up for a vote before the rubble, *ex public*, he does think voters should be given a chance to weigh in.

"What I'm saying is that I expect that there will be issues regarding the funding of the pension system that voters will have a stake in, and they should get a choice in the resolution of it," said Weinberger.

#### Kiss the Job Goodbye

The Burlington mayor's race could get a little more convoluted next week. State Sen. **TIM KANE** (D/F-Chittenden) tells Fair Game he'll decide by Friday whether to jump into the race. He'll make his decision public by Monday.

Word is Ashe is looking toward jumping into the Democratic caucus to challenge the three Dems already in the race — stand-up comedian and State Rep. **JAMIE LOWMEYER**, owner of and deputy store's attorney **KEVIN BRANNENFELDER** and

housing developer and airport coordinator **MIRA WEINBERGER**.

Despite strong support for each Democratic, the race still seems up for grabs, none of the three has emerged a clear victor, and each of them seems to know it.

Almost every day, their supporters call Fair Game to inquire if Ashe will be a candidate. Some inquire out of nervousness for their stated choice; others indicate they hope Ashe jumps in.

Former Progressive City Councilor **KAREN PUL**, who is currently the city's housing director, has opted against a mayoral run. The reason? The federal Health Act forbids him from running since his position is largely federally funded.

"I can't even run for the nomination," said Pule. "To me I would have to give up my job immediately and perhaps go without a paycheck for five or six months. I just can't afford to do that."

That nearly clears the field for Ashe on the "P" side. A former staffer for US Sen. **BENNY SANDERS** (D/Vt), Ashe, a former three-term Burlington city councilor, has a Progressive pedigree.

Of course there's also Progressive Mayor **BOB KEE** — remember him? The normally quiet Kees is silent still on his electoral plans. If he does run, it seems unlikely he'd defeat Ashe in a Progressive caucus.

If Ashe can pull off a fusion nomination, it would put the senior agent Ward 4 DGP Councilor and Rep. **ADAM WENDT** and any other lawmakers. He would yet from Councilor **KAREN PUL** (D-Ward 6), though it's rumored she's looking for a campaign manager.

The Democratic caucus to pick a mayoral candidate is tentatively scheduled for November 18 at Memorial Auditorium. Good thing they picked such a big venue. With this many candidates, each of whom will be recruiting supporters to show up and vote for them, it's going to be crowded. ☐

**U** Can't resist all Wednesday for the first time? Here's a tip: Turn on WPTZ 22 (local) on Nov. 14 Sunday nights during the 7 p.m. newscast for a preview.

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## Vermont Tourism Officials Lure Asian Visitors — With Tasha Tudor?

BY KEVIN J. KELLEY

**W**hen Japanese student Takahito Mase came to Vermont this fall to see the work of Douglas Brooks, a Vergennes builder of traditional Japanese wooden boats, he became evidence of a trend.

Vermont's tourism promoters have their sights set on Asia — and especially on Japanese tourists like Mase, long before Trapp Family Lodge became complicated the business of selling Vermont, state officials, resorts and tour agencies had been striving to increase the number of visitors to the state by tapping huge new markets overseas.

A growing percentage of those who come here to ski, hike, paddle, leaf-peep and shop are Asian. Tourism promoters aim to keep the Japanese interested, while attracting Malaysian, Korean and increasingly affluent Indian.

Meanwhile, the biggest of tourism beckons in the form of the half-billion Chinese who have achieved middle-class status and are beginning to visit distant destinations, such as New England. But Vermont has yet to attract them in significant numbers.

Tourist dollars are vital to the state's economy. Visitors to Vermont spent a total of \$14 billion in 2008, adding an estimated \$200 million in tax revenues to state government coffers, according to a study completed in March of this year by the Vermont Department of Tourism & Marketing and the Williston-based Economic & Policy Resources consulting firm. Tourist spending supports more than 10 percent of all Vermont jobs — a total of 33,500 — the study noted.

Federal statistics show that Japan is the fourth-leading source of international tourism to the United

States, behind Canada, Mexico and the United Kingdom, respectively. Vermont lacks data on where its own foreign visitors come from, but Shoko Hirao, a Boston-based Japanese travel consultant to the Vermont Tourism Department, estimates that about 5,000 Japanese come to the state annually — just

five years ago that figure may have been only 2000, she suggests.

Mase says he was already familiar with the state before his visit, two fellow Japanese students had taken graduate classes at UVM. He adds that "almost all people in Japan know the name of Vermont" because of a candy sauce sold by the Horae Foods Corp. under the brand name Vermont Curry. "I do not know exactly why they named it that," he says, noting that the sauce contains honey, apple and cheddar cheese.

Mase was dazzled by the looser-changing colors — the spectacle that brings hundreds of visitors to Vermont in October. What else do the Japanese seek out? Shikharne Farms, Ben & Jerry's, the Trapp Family Lodge, the Manchester outlet stores and the Tasha Tudor Museum.

"Japanese really love *The Secret of Atomic*," says Trapp Family Lodge marketing chief Paul Bailey, who has made two promotional visits to Japan in the past five years. "They come here because of the Trapp's heritage."

They're also apparently big fans of children's-book illustrator Tasha Tudor, who lived in West Riverdale for 38 years before her death in 2008 at age 92. Tudor never visited Japan, the museum's curator of collections, Leigh Brannan, notes. "We really don't know specifically what it is" that attracts scores of Japanese, Brannan says. It could be the

**TOURISM**

treasures and gardens, she suggests. Or it could be that Tudor's drawings have appeared in more books published in Japan than in the United States.

Hiroe, Vermont's Japan-focused marketing consultant, expects even more Japanese tourists next year with the planned start of nonstop flights between Tokyo and Boston. In the past, Asian tourists tended to visit cities, but now they're getting curious about rural New England, notes Gregory Lauritzen, vice president of Notch Above Tours. Her Caledonia agency has hired a Japanese-speaking guide to accommodate the anticipated influx.

Vermont's natural beauty leaves some frustration: Japanese visitors agree. "Not many of us realize what it is in Vermont," says Hioki Nakatsuka, president of Boston International Travel. "I need to show more Japanese how beautiful a year ours."

Still, this year "has been a very difficult time" for Japanese tourism to the U.S., observes Michiyo Suzuki, Boston branch manager for Tour Operation Services. She says her company has brought only about 100 Japanese to Vermont this year — about half as many as usual. Some people canceled trips due to concerns about free-or-reduced-damage offers postponed because of the devastation wrought at home by the earthquake and tsunami in March. Even though the disaster colonies affected a relatively small part of Japan, "they put a cloud over the notion of having fun," Lauritzen says.

Japanese visitors to Vermont, however, don't just come from Japan. Many come from the Boston and New York areas, near operators say.

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Ecotourists, business executives, as well as diplomats, take their families on foliage and six trips. Of the 42 tourists of Japanese origin on a bus at Quaker Gorge last weekend, for example, over half hailed from the Boston area, according to tour guide Yumiko Fujita, an English-speaking guide with Boston International Travel.

So far, however, Americans and Canadians of Chinese descent are swarming in much larger numbers to update New York than they are in Vermont, latest statistics of Notch Above Tours. Efforts in China to promote the state as a travel destination are also legions. Lauritzen adds, even though the Vermont Chamber of Commerce has been operating a trade office in Shanghai for the past eight years.

"Visas have presented challenges" for Christie willing to visit the United States, Deputy Commissioner of Marketing and Tourism Steve Cook points out. He remains bullish about that market, however, suggesting that more and more Chinese will come to Vermont in the next few years, including parents of prospective students being recruited by the state's universities and colleges.

Freethi Schwan, a Los Angeles-based tour organizer, agrees. Her agency is focusing on the Malaysia and Singapore markets, but "I am sure there will be many Chinese visiting Vermont in the future," she says. "Chinese like the landscapes you have there." ☐



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# Is Irene to Blame for Vermont's Rising Unemployment? Yes and No

BY ANDY BODMAE



**T**im Doolin has worked in a string of jobs in the course of his professional life: firehouse chauffeur, ferryboat deckhand, fork-lift driver loading airfreight. But now the 44-year-old Essex resident would be happy for almost any job — anywhere.

After five years without full-time work, several of which he spent caring for his ailing father, Doolin has expanded his job search nationwide. He's applied to Delta Airline in Kentucky and UPS in Iowa. Recently, he sent a résumé to Alaska Air Cargo in Hawaii, where Doolin has a cousin.

"At least I'd have a sofa to surf on until I get on my feet," says Doolin, who stopped by the Vermont Department of Labor job center in Burlington last week to check the bulletin board. "I can be picked up and ready to go in 24 to 36 hours. You just tell me where."

Doolin is not alone. After months of steady decline, Vermont's unemployment rate has started ticking upward again. The number of jobless Vermonters has climbed for the last four consecutive months, from 34 percent in May to 39 percent in August. Vermont Labor Commissioner Anne Noonan says the number will likely rise again when the September report comes out, largely due to livelihoods lost to Tropical Storm Irene.

As of last month, 24,000 Vermonters lacked a full-time job. That number nearly doubles when you account for underemployed people and those who have stopped looking for work. While that figure is far lower than the national unemployment rate of 9.1 percent — and well below the state's high point of 7.3 percent in the spring of 2004 — Vermont labor officials aren't exactly encouraged.

"An upward trend is not a positive one," says Matthew Barawicz, economic and labor market information chief for the Vermont Department of Labor.

Barawicz cautions that monthly job figures are subject to revision, and that Vermont's low population can mean a few jobs lost or gained will swing the rate more dramatically than in bigger states. What the figures do illustrate, he says, is that the national recovery has stalled — and that Vermont is not insulated from the country's economic gyrations.

"This was not the summer of recovery," Barawicz observes.

Irene's floods have had a mixed impact on employment. Jobless claims nearly doubled in the first two weeks

after the storm, peaking at 3,279 on September 5. Harold Kilgallon Resort initially filed a mass claim for 200 displaced employees but was able to put many of these back to work within a few weeks, Noonan says.

On the other hand, the devastation created a surge in demand for construction work — the industry hardest hit during the recession in Vermont. Between 2007 and 2010, about a fifth of all construction jobs in the state disappeared. Labor officials estimate 400 workers are presently employed rebuilding roads, bridges and flood-damaged structures.

"Having this increased activity is very important," Barawicz says. "It's unfortunate it had to come at the hands of a natural disaster."

Construction contractors spring into action post-Irene and were able to hire back scores of idle workers, says Cathy Voyet, executive vice president of the Associated General Contractors of Vermont. Her organization served as a clearinghouse for flood-impacted towns in need of quick repairs, connecting them with a network of 150 commercial

firms in Vermont, New York and New Hampshire.

The question now, Voyet says, is how and when the contractors will be paid for their work.

"We've provided the manpower and all the supplies, and now we need to be paid," Voyet says. "I'm not saying [owners] are slow in paying, but it may become a concern in the future if the payment is not as quick as the response was. Ultimately, it pays jobs at risk."

The prolonged economic downturn has forced many Vermonters to get creative about making ends meet. Lisa Troy-Vesell's job at Burton before she was laid off in February 2010. Unable to find comparable work, she sold snowboard gear on eBay, consigned clothes at Planet Closet in Williston, and looked into selling her hair and eggs. She eventually hit the craft-fair circuit, selling handmade products and moose hats from frozen plates.

In between crafting art and cover letters, Troy-Vesell says she ends up watching a lot of daytime television in her Vermont home.

"I learned so much about the legal system thanks to *Judge Judy* and *Judge Joe Brown*," she deadpans. "There's this company out of Norway that sells robots in supermarkets, and I've looked into them sponsoring me. It's a one-piece event suit. I think it's the perfect uniform for the unemployed because I don't like to do laundry and I don't like to shower."

Widling aside, Troy-Vesell has searched far and wide for local work — even briefly taking a public relations job in Montreal before she was laid off at the end of July.

"It's tough because there really aren't that many jobs in Vermont — at least for my skill set," she says. "You can only apply to Green Mountain Coffee [Rouses], Vermont Teddy Bear and Ben & Jerry's so many times."

So now Troy-Vesell is pursuing what she calls the "karma route." She's spending her free volunteering on the board of All Breed Rescue, a dog-adoption organization that led her to a business idea — a doggy daycare she plans to open in South Burlington in the coming months.

"I'm pretty sure I'm not going to get laid off this time," she says, cracking up. "Here's hoping." ☺

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RECOVERY.

MATTHEW BARAWICZ,  
VERMONT DEPARTMENT  
OF LABOR



# news

EXCERPTS FROM BLURT,  
THE SEVEN DAYS STAFF BLOG



## Hundreds of Protesters "Occupy Burlington" During Downtown Rally

By Tracy Teller

**M**ore than 350 people marched through downtown Burlington on Monday afternoon in solidarity with the Occupy Wall Street protests in New York City — the third such rally in as many weeks.

With a street band leading the procession, the throng marched from City Hall Park up Church Street to the fountain and the top block, turned around, and marched down the street again as shoppers and drivers looked on — some smiling, some seriously disapproving, some apathetic.

The midsize crowd's demands were as varied as its members: End the wars in Iraq and Afghanistan, support unionized workers at Fletcher Allen Health Care and the University of Vermont, and the corporate influence on the electoral system, and the "corporatization" at UVM, support migrant farmworkers, and the Federal Reserve and the list went on.

Others joined in the rally and, at one point, the crowd appeared to swell to nearly 500 people.

One speaker, Robert Skiff of South Burlington, tried to steady the group through what he believed are shared objectives.

"We are socialists, communists, anarchists, libertarians," said Skiff, gesturing to himself when he said the word "libertarians." "Capitalists, Democrats, Republicans, but we all know that something is deeply wrong in our democracy, and we will no longer be silent." Skiff urged the crowd to think about occupying City Hall Park — permanently. ☐

COURTESY OF BLURT



## A Vermonter on Wall Street: "I Knew This Is Where I Had to Be"

By Kevin J. Kelly

**D**espite the looming skyscrapers and delivery vans, some Vermonters seemed right at home last weekend in New York City's Liberty Plaza, the epicenter of the Occupy Wall Street uprising.

Jon Williams, a McGill University graduate from Enosburg Falls, came from a protest in Boston against Bank of America. The bearded 26-year-old said that he quit his temp job at Williams-Sonoma because "I knew this is where I had to be."

70 Kade, a Japanese American from Keene, was in the process of moving to Brooklyn with his girlfriend, Kory Robinson, who had been camping out with him in Liberty Plaza for the past week. Kade has been doing laundry relief work since Katrina leveled the Gulf Coast in 2005. He has also run a volunteer project in Haiti.

With a "Ron Paul for President" sign bobbing not far from a courtyard pace of colorful trading " Occupy Investing," the participants seemed disinterested in their slogan. The side one knows they share may be the one offered by Williams: "Wealth in this country is being concentrated in the hands of fewer and fewer institutions and individuals."

Almost everyone in the plaza might also agree with Williams' observation that "our representatives in Congress don't really represent us. They represent the lobbyists who pay them."

And does that that's the case in Vermont? "To some extent, yes," Williams replied. "They're also politicians who hang up talk whether it's good or not."

What about those Sanders, whose career long antecapoteur tactics appear to have finally struck a national nerve? "Bernie's got the right message," Williams said. "He should be here."

"We can't predict what's going to happen," Kade said. "That's the magic of this." ☐

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# Two Visiting Architects Talk Beauty, Safety and 'Making Places'

BY AMY LILLY

**T**he American Folk Art Museum in New York City, designed by Ted Williams and Billie Tsien Architects and completed in 2008, ignited a critical battle that continues to this day. One New Yorker critic hailed the facade's arrangement of white-brick panels as "sagacious," "like monumental engines." Another, at the *New York Times*, called it "raggedly banal"; a third, at *New York Magazine*, dismissed it as "a brutalist Kleenex box." The architect-couple's own website claims it evokes "an abstracted open hand." At the very least, their creation has engendered widely different opinions.

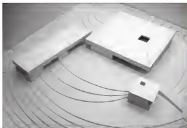
"As good architecture tends to do," asserts JOHN MCLEOD, program director of architectural studies at Middlebury College and partner with STEVEN KIRKELL, is the Middlebury firm **MCLEOD KIRKELL ARCHITECTS**. "That's what's great about architecture," he adds. "Everyone has an opinion on it because we live with it."

McLeod selected Tsien (pronounced "Chien") and another well-regarded architect, Koichiro Akami, to visit the college this fall as Carleton Visiting Architects. Begins five years ago and funded by an annual fund, the program exposes architecture majors and the public to significant practicing architects who give talks and mount exhibitions on their recent work.

Tsien and Williams' firm is exhibiting materials related to its new Bennington College building, the Center for the Advancement of Public Action, which opened Tuesday. The newest addition to the campus — already architecturally significant — helped land Bennington in *Architectural Digest's* top-10 "College Campuses with the Best Architecture" in August.

Tsien describes the center as a series of three buildings, arranged around an interior glass-walled courtyard, that "unfold to the user slowly." Their focus is a "temperate general assembly space... where people could talk about issues that affect the world."

Two priorities for the design, Tsien says, were to give it a "connected relationship to the landscape" and make it "a building about Vermont." The center's three elements are faced in reclaimed Vermont marble that the architect says is cut from "an elephant's graveyard of marble in a big yard with



Center for the Advancement of Public Action, Bennington College



old, rusty equipment" near Rutland. A landscape-oriented poster fashioned different tiles for each bathroom.

The Middlebury exhibit will contain sketches, models, a set of working drawings, descriptions of false starts and samples of the materials used. It focuses on process, says Tsien, "because what's seen in architecture is the finished products." Tsien's talk will address how her firm's architectural vision has developed.

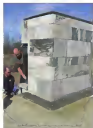
"We're very interested in making places rather than making objects," she explains, and adds that restraint is a major aspect of the couple's aesthetic. "We don't want to have a trademark look," she says — an

aim that distinguishes the firm from the approach of so-called "stararchitects" such as Frank Gehry and Zaha Hadid.

The idea of integrating a building with its natural surroundings is also

a trademark for McLeod, whose 2008 Middlebury house abutting a nature preserve can be viewed on the website *ArchDaily*. The architect prof says he's been admiring Williams and Tsien's work since he was a grad student at Virginia Tech. That school's master's program is also where McLeod met Japanese architect Koichiro Akami. The two collaborated on their thesis work.

Akami promises to be another intriguing draw, having worked with Pei Cobb



## ARCHITECTURE

Architecture Prize winner Tadao Ando before heading to the U.S. to study architecture and work with the long-established firm Skidmore, Owings & Merrill in San Francisco, among others. (He now lives in Japan.) Akami's exhibit and talk will use his own photos — he's a photographer, too — to address a range of topics. They include large-scale projects such as his winning design, while at SOM, for the Oakland Cathedral, and the current post-tsunami situation in Japan.

"To emphasize that architects need to consider not just design and beauty but safety issues," says McLeod. The exhibit will also explore Japanese gardens as a way of addressing the historically different Eastern view of harmony between nature and humans. "We'll be the first non-Western architect we've brought in," notes McLeod of Akami.

Meanwhile, architecture fans can form their own opinions on Tsien and Williams' Bennington College building, and hear from the source how such projects take shape. ☐

**6** Billie Tsien lecture on Thursday, October 13, 7 p.m., Great Auditorium, Bennington College. Steve Kirkell Architecture on Thursday, October 13, 7 p.m., Johnson Memorial Building, Room 304. Exhibition, October 30 through November 3. Both exhibits in the Johnson Memorial Building, Middlebury College, middlebury.edu/arts.



## Chorus Lines

BY PAMELA POLSTON

Reedfield composer **ERIK NIELSEN** has a way with notes and words. But for an upcoming concert, he will have a new skill: producing "I'm a committee of one" — from doing the posters to renting the space and fundraising. Nielsen says, "I'm used to doing publicity, but I'm not so comfortable with being the producer." Still, frustrated by a dearth of performances of his many vocal and choral works, Nielsen decided to take matters into his own hands. He invited some of his favorite singers and musicians — "a wonderful group, almost all I've worked with in the past," he says — and chose a time and place. It's something I've just been feeling the need to do for a long time," Nielsen says, referring to an entire concert devoted to the voice.

He gave a simple name to the show: "Choral and Vocal Works of Erik Nielsen" but a much fancier one to his chamber chorus, **VOICES DULCIFORME** — in Latin, the "sweetest voices." His soloist will be mezzo-soprano **WENDY HOFFMAN KURILL**. **MARY JANE AUSTIN** will be on piano and the instrumental quartet is **SCOTT VERMES**. All will be under the music direction of **LEAHY HANSEN**. Once the concert begins, Nielsen notes,

all he has to do is sit and listen. "I'm most excited about hearing this music performed live," he says. "It's like having a number of my children get up on stage and sing." (His oldest daughter, **CONSTANCE**, actually will be on stage in the chorus.)

Nielsen's fugitive children are five multi-faceted pieces. Four of them would premiere — meaning that the works have not been performed at all publicly or not

in their entirety. Two of them were written specifically for this concert. The first piece, "Time's Shadow" is a set of three songs with text by Nielsen's ex-wife poet **BARBARA L. WELSH**. The second, "The Trajectory of Flight" is a six song cycle based on poems by **JEAN, CORCORAN**. "Her poems were a revelation to me," Nielsen says. "She is wonderful in how she can make a poem about something even though it's only concerned with the sound of a phrase on a page." The second half of the concert presents the unaccompanied chorus singing another of Nielsen's poems "Summer" then comes an older piece never fully performed. Nielsen says, "A Solitary Voice" with lyrics by poet **DAVID BURNELL**. And finally, three songs set to text from Shakespeare's Twelfth Night.

Another first, Nielsen plans to record the performance both nights and make a CD. For that project, he may take encouragement from his success in fundraising for the concert. "I've reached my goal financially — which is very gratifying — a total of about \$4,000," Nielsen reveals. "I'm a self-employed composer, though, pretty good." ☐

**E** Choral and Vocal Works of Erik Nielsen "Elley-Ling Musik Center Colchester Friday and Saturday October 14 and 16 at 7:30 p.m. \$20/10 donors. online@eriknielsen.com

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# STATEofTHEarts

## Screening of Vermont-Shot Lovecraft Film Benefits Flooded Main Street Museum

BY ALICE LEVITT

Not long after the floods of 1928, a young writer named H.P. Lovecraft visited the great Vermont once in Guilford, Vt. Lovecraft was inspired to write a fictional story titled "The Whisperer in Darkness," about nearby Tumbledown and "certain odd rumors of things found floating in some of the swollen rivers," as he wrote in a preface. In 1930, the still-struggling Lovecraft published his story in the serial publication *Weird Tales*.

Eighty years later, "Whisperer" has come full circle from its origin as a Vermont disaster. On October 26, a movie based on the story will help raise funds for a century of another historic flood — White River Junction's Main Street

MASSACHUSETTS

Lovecraft would eventually become known as one of the fathers of American horror writing, with his very own H.P. Lovecraft Historical Society. That organization produced the new film version of "Whisperer" which was shot partly in Landgrove, Chester and Bellows Falls and at the West River in America State Park over five pickled days in the summer of 2006. "The writing is just that stretch of West River is no longer there," says legendary comic-book artist JEFFREY BASTIER, who has been instrumental in arranging the benefit.

Native Vermonter Bastier teaches at the CENTER FOR CARTOON STUDIES in White River Junction. As floodwaters rose in his back yard the night of August 28, students and faculty of the school saved the collection of an SCHOLARSHIP from the first floor of the Main Street Museum. The man-month storage area and two inventory businesses on a lower level were destroyed, but the collection of books and "boxes all made it out safely afterward. Bastier, who was at home in Windsor during the flood, asked his colleagues what he could do. "Help David," was that answer, says Bastier, referring to Main Street Museum owner DAVID FARMER'S FLOOD.

Bastier immediately called his close friend and book collector, Vermont horror novelist and filmmaker JACQUES LUTHE. The pair had already been trying to enter the scene of *The Whisperer in Darkness*. Andrew Luskian and Brian Benway to hold a premiere in Vermont. When Bastier contacted them about connecting the flooded film to a flood benefit, Luskian and Benway consented to turn screenings free of charge to the organizers. Even better,



they made some very special donations to the Main Street Museum.

Director Benway used several locations on the film, including tiny sets depicting the hills of Tumbledown, a Stonehouse Inn and a Stonehouse Inn structure built by the Mt. Go, a race of hanged creatures who recently populated rural Vermont in Lovecraft's story. He has donated these materials to the museum.

The models will be on display this Thursday, when "The Whisperer in Darkness" has its Vermont premiere at the Hotel Cockade in White River Junction.

Before the screening, over a dozen that Bastier's anticipation may include Lovecraftian foods such as oysters and salmon, he and Cline will present on 3-hour lecture on oysters migrating from the 1827 flood to Lovecraft's reasons for writing *Whisperer*. The writers are also preparing a chapbook for the occasion, featuring essays, illustrations and film stills. A silent auction will include several pieces donated by the students.

Looking back on the story inspired by the 1927 floods, Bastier hopes his benefit won't be the only attraction to visit from the muddy waters. In fact, "I'm willing to bet that we end up with a little wave of post-flood literature, comics and films. I'm expecting to see some Vermont post-apocalyptic fiction," says Bastier. ☐

**F** The *Whisperer in Darkness* screening is on Thursday October 26 at Hotel Cockade in White River Junction. Benefits a new and present at 6 p.m. \$10. \$20. \$30. \$40. \$50. \$60. \$70. \$80. \$90. \$100. \$110. \$120. \$130. \$140. \$150. \$160. \$170. \$180. \$190. \$200. \$210. \$220. \$230. \$240. \$250. \$260. \$270. \$280. \$290. \$300. \$310. \$320. \$330. \$340. \$350. \$360. \$370. \$380. \$390. \$400. \$410. \$420. \$430. \$440. \$450. \$460. \$470. \$480. \$490. \$500. \$510. \$520. \$530. \$540. \$550. \$560. \$570. \$580. \$590. \$600. \$610. \$620. \$630. \$640. \$650. \$660. \$670. \$680. \$690. \$700. \$710. \$720. \$730. \$740. \$750. \$760. \$770. \$780. \$790. \$800. \$810. \$820. \$830. \$840. \$850. \$860. \$870. \$880. \$890. \$900. \$910. \$920. \$930. \$940. \$950. \$960. \$970. \$980. \$990. \$1000. \$1010. \$1020. \$1030. \$1040. \$1050. \$1060. \$1070. \$1080. \$1090. \$1100. \$1110. \$1120. \$1130. \$1140. \$1150. \$1160. \$1170. \$1180. \$1190. \$1200. \$1210. \$1220. \$1230. \$1240. \$1250. \$1260. \$1270. \$1280. \$1290. \$1300. \$1310. \$1320. \$1330. \$1340. 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# Vermont Pianist Looks Forward to a Larger Audience ... in China

BY AMY LILLY

Since moving to Vermont in 1999, Stefano Orzi, has become something of a fixture in the state's classical scene. He performs regularly both live and on Vermont Public Radio. He teaches in the **GREEN MOUNTAIN CHAMBER MUSIC FESTIVAL**, and as an affiliate artist at the University of Vermont, his private students tend to be the area's most advanced. Orzi also helps organize concert series at both St. Michael's College and UVM, this year centering on other topics in the humanities, such as literature.

Recently, though, Orzi has been lured away from Vermont's small, but nonetheless vibrant, classical-music scene to a place on the opposite end of the scale: China. This weekend, he'll give a solo recital, previewing his October concert tour of two cities in southern China.

Orzi first performed at that "thrilling" country in 2000, during a trip to attend the wedding of

## CLASSICAL MUSIC

a former student. He gave three concerts arranged by families of his students, most of whom are Chinese-American. This time, with that same former student now acting as his manager, Orzi will perform and offer master classes at Xuzhou — an 800-seat, state-of-the-art concert hall — and in Nanjing, the country's fourth largest city.

It's not just China's bigger audience, it that appeal to this seasoned performer.

"There's a different audience toward classical music there," Orzi observes. "China's growing middle and upper classes want their children to appreciate Western classical music." As a result, he says, "a lot of young people" attended his concert.

By comparison, he adds in America, that kind of energy around classical music is "not a growing part of our culture." Neither is it a winning one, though Orzi has noticed "it's being given new life by Asians in the U.S."

Orzi's trip to China is part of a larger plan to "keep growing and staying on goals" as a musician, he says. He doesn't speak Chinese — the 36-year-old insists "I've tried to learn a bit, but not entirely." The Schubert, Dvořák, Chopin and Weber pieces he'll play need no translation.



Paul Orzi

The concert opens with Schubert's Sonata No. 21 in B-flat, written a few weeks before the composer died at the age of 35. "It's very possibly my favorite piece of piano music," says Orzi. It's also long, but "you wouldn't want to cut it," he adds, citing composer and critic Robert Schumann's description of the piece as having "a heavenly length."

Next follow two mazurkas and a waltz by Dvořák, selected partly as tribute to the Czech heritage Orzi shares with the composer. Dvořák is better known for his symphonies, his piano music is "hardly ever played," says the pianist, though he doesn't it on a par with Chopin's.

Orzi chose Chopin's *Nocturne* because "it's one of those pieces that make people who like it swoon at the idea of it."

The program ends with two virtuosic pieces by Carl Maria von Weber, the work of whom Orzi is reviving: the composer was most popular in the first half of the 19th century.

While Orzi flashes charming about his program choices and sets down at the UVM Record Hall plans to rehearse, my talk about the piano seems unimportant compared to hearing these pieces. Placing his fingers on the keys, he plays for an instant. "It's hard to start," he says quietly into the nearly empty space. Then he delves into the Schubert sonata's opening movement and its theme — subtle, almost yearning, and indelible in its emotional bond with us. (E)

Stefano Orzi in concert, sponsored by Friends of Paul Orzi. Sunday, October 6, 8:30 p.m. at the Springfield Hall in Burlington. \$20. Students \$10. www.stefanoorzi.com



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# The 99 Percent Fight Back — Finally!

**B**eneath the place that is now Foley Square, in lower Manhattan, there was once a group-leapfrog. The pond sent out streams that flowed east and west to the East and Hudson rivers, which pour around the southern tip of Manhattan into New York Harbor, which in turn opens through the Narrows and across another bay to the wide Atlantic Ocean. Now, play that backward — come through bay through streets to harbor, harbor to rivers, rivers to streams to pond. Skip to 2011, and you get a scene of last Wednesday's strike in support of Occupy Wall Street. It's a confluence of people, a vast floodway of feeling funnelled into a small space, eddying and mixing, freshened by an underground spring: the hole clogging a few blocks north in Zuccotti — renamed Liberty — Park, and twice proliferating spout across the nation (including in Washington).

The masses streamed into Foley Square — nurses and professors, bus drivers and janitors — along with the unemployed, students who walked out of their classes, babies in strollers, brass bands and spackle-bucket drummers, veggie dogs and (as one sign identified its holder) "naut-encap, sports-loving, cat-owning, working, professional father-hood[er]!"

The lead-off Greeks were there in spirit, too, the fat-up middle-class Greeks, the Arab revolutionaries and — in the flesh, camping out with the Occupiers — the pious "Anglophiles" of the Span.

If you had to describe them all, OWS of the moment clinico-conscious cashed off at best the 99 Percent who are struggling so the 1 Percent can get richer. Enormous pain the number of protesters as high as 30,000.

After weeks of frustration, seemingly without perceiving, the mainstream media (Sarah Palin's phrasal is apt) have managed to capture two of the dominant feelings: anger and frustration — at anything those overseas student loans to capitalism itself or as the New York Times put it, "whatever" it's no surprise that the beneficiaries of the hegemony

are not going to get it, or at least not publicize what they do get.

Still, anger and frustration were not the main emotions rising from Wednesday's crowd, nor are they in the village floodway between Grand Zero and the Stock Exchange.

First, there is relief that someone is finally — finally! — moving the red crane, not just the little misdemeanors and ethics violations, and the real culprits.

And after that, there's elation.

Enter Liberty Park, past the tall steel Mark di Suvero sculpture (called "word and thing" as the map printed in the *Occupied Wall Street Journal* — yes, the protesters have a newspaper) Make your way around the library and the medical station, peruse the signs arrayed on the ground ("I came off the way from Massachusetts and all I got was a heavy sentence," "Prohibition has led to the Roose Planner"). Wade in amid the improvised camping gear (the park's private owners banned tents and sleeping bags). Scrabble over the low walls undoubtedly erected to prevent this very sort of gathering: grab a plate of homemade pasta and curried carrot-cranberry salad (or, if you prefer, a free hand-rolled cigarette).

Turn in any direction and strike up a conversation — with a retired Puerto Rican Monserrate immigration-rights counselor, a German IT consultant, a Mexican community college student, an unemployed union electrical worker from Boston, a Hare Krishna an African-colored Crucu.

Talk and talk. You cannot enter yourself now because, in the middle of the Month of Meek times, you are unexpectedly, impressively happy.

Barely a month into its life, OWS is folding challenges from all sides. What are its demands? What are its plans? Who are its leaders? The left is impatient. The Democrats are nervous. And the right — suddenly upstaged by a bunch of scruffy kids — is hatching conspiracy theories. The kindest one, advanced by Timothy Killy, an opium writer for the *Brooklyn* newsletter *Foro*, is that OWS



Occupy Wall Street protesters

is "a premeditated and staged event by Democrats to neuter the party and liberal causes. The very conscient and deliberate escalation of this movement has been managed by professional PR personnel, funded by an established organization and orchestrated from a higher level than the bogotizing" Anna Coulter is calling the Occupiers Nuts.

In the park, OWS is trying to get its political act together while inventing an anarchist mass democracy. Everyone is fed, trash is cleaned up, compost collected. Committees — Conflict, Legal, Facilitation, Finance — meet, along with a nightly General Assembly (Finance to GA, "We're trying to put in place the proper protocols.")

But the neighbors are complaining to the community board about disruption of their "quality of life." The city, having struck a deal of touch by ceding the park to the Occupiers and setting the police as their men, may be considering evicting them.

And there are signs of fatigue among the diehards. They are wet, dry and in a spin of a tarp-covered media order and live streaming of their activities — surprisingly cut off from the world. Only a few attend meetings regularly. (Considering they're asking for consensus, this may be a good thing.)

And yet, they keep working at that perpetual unseen experiment, described

by Monica Lopez, from Madrid, as she stood in a well speaking through the ingenious human sound system by which each of the speaker's phrases is repeated by a group as the crowd can hear.

"It is a new kind of politics," Lopez said.

"It is a new kind of politics (repeated the repetition)

"I don't come here to affirm who I am already"

"I don't come here to affirm who I am already"

"But to discover who I can be with other people"

But to discover who I can be with other people

She centers and

"We make a city..."

"We make a city..."

"... inside the city..."

"... to share the city..."

"... how the city can be..."

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Dear Cecil,

About 20 years ago when I lived in Vancouver, I watched a TV local news segment about how the University of British Columbia's forestry department had created a system for injecting hormones into growing trees to produce a "square tree." Much was made of the advantages for the lumber industry: reduction of waste and so on. It seemed promising at the time, but I've never heard any more about it. So I've decided to ask the wise owl of the woods — Cecil.

Greg Kerr

I love this concept, Square trees! Another shining example of organizing the chaos of nature along more efficient industrial lines. And so, I'm not talking about that public radio April Fools piece you can find with a little Googling. That was 80 percent right. I also often happens: errors and distractions delayed implementation, and the fellow who came up with the original concept has moved on to other things. So it's time for the Younging Millions to pick up the — ah, "torch" may not be the best metaphor when pointing out those forests. Let's just say this challenging work is to be done.

The problem behind the square tree was Robert Feltz, who in the late 1940s was a PhD candidate in the U.C. of B.C. botany department. Feltz noticed that some tree



trunks exposed to high winds had become less round in cross section — they'd grown flatter on their leeward and windward sides to balance themselves. Feltz theorized that forcing of the bark by the wind encouraged the cambium — the layer of growth cells just beneath the bark — to produce extra wood. To test his theory, Feltz subjected trees to what he thought might be comparable stress by scoring them with surgical tools. Sure enough, more wood grew at the site of the scars.

Heuring the news, a professor in the university's wood science department suggested Feltz try using this discovery to grow

trees with a square cross section. Square trees would be a boon to the lumber industry. Three hours after that and most any sound, only 86 to 90 percent of the average log can be used into lumber — the rest winds up getting tossed into paper pulp and the like, or just gets thrown away. So Feltz obligingly scored seedlings of several species (western redcedar, black cottonwood, and redwood) at 90-degree intervals around their trunks. The trees responded as hoped, becoming "almost-doubly square," he tells you.

The beauty of the Feltz system was its simplicity — despite what you remember hearing, no hormones were needed. Early attempts to produce square trees required growing them in square molds. Today the Japanese can

make a square cedar log out of a round one using a stress press. But these methods are resource intensive. The Feltz method merely required a little precise tapping and scoring.

Square trees were just the start. In 1989 Feltz was awarded a Canadian patent for an "Expanded Wood Growing Process," a bland title that fails to capture the revolutionary nature of the concept. Square trees by comparison are a mere novelty. The young scientist had come up with a way to grow hounds.

The logic was, then, conventional logging is wasteful and stops the land here. It also destroys what's arguably the most valuable part of the tree, namely the thin layer of cambium, which is what grows more wood.

Feltz solved all these problems. His approach to lumbering preserved the cambium in simplest form by slicing open the tree, harvesting the mature wood to the center and unrolling what would be — the cambium plus bark — into a more or less flat sheet. The roots would remain attached at the bottom, and the branches and leaves at the top, so the tree would continue to grow and the cambium would produce more wood, only in flat form.

When the flat piece of wood got thick enough, you'd slice it off like cutting a slice of bread from a loaf, and leave the tree to grow the next one. I grant you a forest of flat trees might look a little funky, but if you grow the most hydroconductive, you could harvest the natural forests alone.

Also, Feltz's schemes for growing square trees and hounds were ahead of their time. He had a distinct dream on another subject to finish, and the lumber industry showed little interest, so square trees didn't get past the marketing-sales stage. (The biggest was less than a customer's term.)

Likewise, the most he managed to do with his board-growing technique was a health-care addendum. He says the process is best suited to making high-quality veneers.

Round, veneers — let's not quibble about semantics. The point is, you can grow flat pieces of wood in the lab. Whether you can do so in the field, as to speed, remains to be demonstrated. That's the challenge for some ambitious Straight Dope readers. I don't care if the process is too complicated for mass production. I just want to live in a world where it's been done.

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The receptionist at Green Mountain Power's Colchester headquarters smiles warmly before buzzing the boss to his her nine o'clock has arrived. Photos of haggly utility workers adorn the small waiting area. As with almost every room in the building, the walls are glass.

Beyond the front desk, the floor plan is open, bright colors, high ceilings and low-slung cubicles are everywhere. GMP employees also meet in "virtual" conference rooms that have no walls whatsoever — just a table, chairs and lines on the floor where walls would be, like staging marks on a community-theater set.

The work space at Vermont's second-largest utility revolves around two prominent features. One is a floor-to-ceiling schematic of GMP's energy grid, with video monitors, computer screens and LED readouts. The other major hub of activity is the kitchen, where employees can congregate or grab a piece of fruit, a bowl of granola or some other healthful snack.

Just as apple's dangle from the kitchen, is the most heavily trafficked part of the building, is the desk of GMP president and CEO Mary Powell. Like everyone at GMP, she doesn't have a private office or gatekeeper. The works at a stand-up desk that takes up minimal square footage.

Powell's utilitarian workstation, like all of GMP's architecture, was designed to reflect her corporate credo of openness, efficiency and accountability. Anyone who walks by Powell's desk can see who's on her computer and hear her phone conversations. "If I have no voicemail," she notes, "I probably shouldn't be saying it."

The story of Powell's rise to prominence at GMP is well known in Vermont business circles: how, in 1998, the joyful a lifelong utility on the verge of bankruptcy and, with no prior experience in the energy industry, transformed it into the lean, green corporate machine it is today. By the time she took over as president and CEO, in August 2008, she had become what David O'Brien, the former public service commissioner under Gov. Jan Douglas, calls "the standard-bearer for how to run a utility."

Powell is one poised to command more power than ever, figuratively and literally. Just months ago, she brokered the purchase of the state's largest utility, Central Vermont Public Service, by GMP's parent, Gas Media of Montreal. The merged CVPS and GMP will serve three out of every four electric customers in Vermont and oversee the rollout of smart-grid technology, an innovation



# Green Mountain Powell

How GMP's Mary Powell is transforming Vermont's utility landscape

BY KEN PICARD

that has the potential to redefine the role of "utilities" in our lives.

The merger still needs final approval from the Public Service Board, but two facts are certain. The company's new name will include the words "Green Mountain," and Powell will be running the show.

It's been quite a year for Powell, who turned 54 on the day of our interview. In January, she chaired the inaugural conference for newly elected Gov. Peter Shumlin and threw him a "ball" that drew a crowd of more than 1,000 supporters and dignitaries.

In May, Powell announced that GMP had secured an agreement with Scitex Energy to buy power from its Seabrook nuclear plant in New Hampshire. The contract, to provide about a fifth of GMP's energy portfolio over the next two decades, barely got a mention from antitrust activists, in stark contrast to ongoing public pressure to close down Vermont Yankee.

Also in May, GMP got a certificate of public good to start construction on a 20-turbine, 60-megawatt wind project on Lowell Mountain in the Northeast Kingdom. When the Kingdom Community Wind project is completed, in late 2012, it's expected to generate enough power to light more than 26,000 homes. The \$16-million project brings GMP a giant step closer to fulfilling Powell's goal, announced sharply before she took the reins three years ago to get a 100% of GMP's energy from wind by 2022.

But 2011 hasn't been a total breeze, either for Powell or GMP. The Lowell project faces resistance from detractors who denounce the ridge-top development as too large, destructive and out of character with Vermont's environmental ethic. Critics include Steve Wright, the former Vermont Fish & Wildlife commissioner. In a September 29 op-ed published in the *New York Times* — where Powell's brother, Michael, works as a columnist — Wright condemned the project as "ecologically insensitive" and "a desecration in the name of 'green energy.'" Just days ago, the Agency of Natural Resources tentatively halted work on the project, citing violations of the Clean Water Act.

Yet few expect ANR's latest action to be more than a speed bump in GMP's ambitious drive to convert an energy portfolio from fossil fuels to cleaner renewables. Just weeks ago, Shumlin unveiled the state's first comprehensive energy plan in more than a decade. In it, he projected meeting 90 percent of Vermont's total energy needs from renewable power by 2050. To reach that

goal, he and other state officials will be looking, in large part, to GMP and Powell to lead the way.

**P**owell perfectly embodies the company she has recruited over the last 10 years. She's trim, energetic and looks younger than her age. A frequent runner, she has a marathoner's build, a pretty haircut and sundreary good looks. Her engaging style belies a fearless work ethic and the entrepreneurial spirit of a Silicon Valley techie.

Powell describes herself as "hard-wired for efficiency," which is a recurring theme in virtually every project she undertakes. David Gates, the Democratic elder statesman from Colchester, says that's why he and then-governor Jim Douglas asked Powell to co-chair the Vermont Institute on Government Effectiveness in 2003. The goal was to trim government waste and save taxpayers money. Powell may lack formal education in engineering or physics, Gates says, but she seems to have an instinct for moving "power" via the path of least resistance.

That includes political power. Indeed, a number of recent news reports have commented on the frost line that seems to run between GMP headquarters and the governor's office. As Shay Totten noted in his July 6 *Turk* Game column for *Seven Days*, the inaugural bill that Powell originated raised nearly \$190,000 from private and corporate donors. Little wonder, Totten noted, that Sherrill Spidle so enthusiastically about Gov. Meryn's bid to buy CVPS has extended a chilly reception to an Newfoundland-based suitor, Fortis.

But while Powell may be on the short list of Vermont business leaders who can seriously influence policy in Montpelier — she claims the media have twice assisted her test to the governor — she doesn't see herself as a "political person," and certainly not an "ideological" one.

"Not at all," she insists. "My passion is getting important things done for this state. And my loyalty is always to people who, I believe, are doing things that excite me in terms of meaningful change. Just how Vermont."

Critics, who were recently appointed the new chair of the Vermont Long-Term Recovery Disaster Group, agree with Powell's self-assessment. "I don't think she's political," he says. "With Mary what you see is what you get."

Lawmakers who've watched Powell for years in the Statehouse echo that impression.

"She's a straight shooter," says Rep. Tony Klein (D-Montpelier) who chairs

the House Natural Resources and Energy Committee. "I may not always agree with what she does...but she tells it like it is, and I have a great deal of respect for that."

Indeed, Klein had harsh words for GMP last spring, after it announced its deal with Jobstock. At the time, he called it "hypocrisy" that GMP would counterbalance the serious environmental issues associated with nuclear waste by celebrating nuclear's relatively low carbon footprint.

Still, the Jobstock deal was a billion-dollar stroke. By securing a 10-year power purchase agreement, Powell appeased both sides of the nuclear debate. She secured for the foreseeable future an energy source that's safer, cheaper and more



reliable than Vermont's nuclear — and Not an Our Backyard. And, because the agreement calls for gradually reducing GMP's reliance on Jobstock from 60 to 40 megawatts over the life of the contract, Powell also killed her 2008 promise to reduce GMP's dependence on nuclear.

Finally, by securing a purchase price that is several cents lower per kilowatt-hour than power from Vermont Yankee, Powell effectively made VY a net exporter of electricity for major GMP customers, including IBM, the state's largest energy user.

Karban Grimes, general manager of the Burlington Electric Department, says that even before the legislature voted against releasing VY, Powell was already moving around Vermont info about how GMP would "ramp down" nuclear as a "ramp up" renewables.

"That's something many Vermonters wanted to hear," Grimes says. "Notice, she didn't say 'that or else down.' She said 'ramp down.'"

"While Mary certainly understands her corporate responsibilities," Grimes adds, "she also understands what it means to do business in Vermont and wants to do it in a way that works for Vermonters."



**I MAY NOT ALWAYS AGREE WITH WHAT SHE DOES... BUT SHE TELLS IT LIKE IT IS, AND I HAVE A GREAT DEAL OF RESPECT FOR THAT.**

REP. TONY KLEIN (D-MONTPELIER)

**P**owell grew up on the Upper West Side of New York City, the youngest of three children. Her connection to Vermont was a seasonal one as the Powell family spent summers on Miller's Bay.

Powell attended what was then Farelle H. LaGuardia High School of Music & Art and Performing Arts, and learned thereof fellow in her actor father's footsteps. But even as a child, she seemed more inclined to direct others and admire her siblings' and friends' described her as "bossy."

After earning a degree in arts and music in New Hampshire's Keene State

College, Powell returned to New York City, where she got a job as a technical writer at the Reserve Bank. Seven years later, at age 28, she was promoted to associate director of operations. Despite her lack of a business education, the money-market fund grew from \$200 million to \$1.5 billion during her tenure. That kind of performance has become Powell's pattern.

In 1996, Powell and her husband, Mark Brooks, moved to Vermont, where they started four different companies. Among them is *Spot the Dog*, which sells reflective outerwear for pets. Brooks still runs it out of the South Hero house the couple shares with their 15-year-old daughter, Alexandra. Powell and Brooks are also landlords; they own the building that houses Blue Public Arts.

Powell came to GMP from a VP position at the Bank of Vermont in early 1998, a critical moment in the utility's history. The company had recently spun off as an unregulated subsidiary called Green Mountain Energy and is in the process of losing some key managers.

When GMP had just gotten hit with an "adverse order" from the PSC, which essentially prevented the utility from recouping \$22 million from ratepayers to comply with its energy contract with Hydro-Québec. Simply put, GMP was in dire financial straits.

Although Powell was hired as vice president of human resources and organizational development, "it was the 'operational development' piece that I dove a truck through," she says.

Since Terry, a former GMP vice president who worked there from 1985 to 2006, has a "long history" of watching Powell in action, as a partner at Worth Mountain Consulting in Middlebury, he still does consulting work for the utility. Terry says that neither he nor then-CFO Chris Dutton ever doubted Powell's instincts.

"It became very clear to Chris, and certainly to me, that Mary's skill was in how to create and run an effective operation," Terry says. Within six months, she completed a top-to-bottom efficiency review of the company; she also released GMP out of its lavish South Burlington headquarters, derisively called the "glass palace," with its marble staircases and executive washrooms.

"To me, the glass palace spoke to disconnection with customers," Powell explains. "It spoke of disconnection from reality."

Powell also acted on the idea that GMP could boost its customer service by employing new technologies: she hired laptops and e-mailboxes to her workers.

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## Green Mountain Powell

to reduce their paperwork and so they could respond faster to customers.

Most importantly, Powell changed GMP's staff and bureaucratic culture and made it, as she puts it, "less, but not friendly." She recognized that GMP had many talented and creative people but also needed to position itself to attract the next generation of employees.

First, there was the problem of cutting staff from 345 employees down to 210. But Powell, who'd just come from a major downsizing at Bank of Vermont, made it clear to CEO Dutton that she wasn't interested in oversteering massive layoffs. Instead, after GMP workers were offered early retirement with generous separation packages. As she puts it, "It was done in the most business way possible."

"There were some senior leaders who did not think she could succeed, and at least two of them took an early buyout because they were convinced she wouldn't," Terry notes. In fact, others in Vermont's utility industry fully expected Powell to "crash and burn," Terry says.

She didn't, he asserts, because she approached GMP's business less like a regulated utility and more like what it is: a customer-service industry. In 2003, Dutton appointed Powell chief operating officer. By 2006, he says, it was clear to everyone that one day Powell would run the company.

When Gas Metro first expressed an interest in buying GMP in 2006, Powell admits that, like most Vermonters, she had never even heard of Quebec's largest natural gas company. This, despite the fact that Gas Metro had owned Vermont Gas Systems since 1998. But Powell's interest was piqued by "how incredibly different their culture was from the classic American corporate utility culture." Gas Metro, Powell says, "felt different. And they are different."

In some respects, the \$187 million deal, which closed in June 2006, has made Powell's job easier. Rather than answering to thousands of shareholders, she now had just one. That means fewer board meetings (and, as Powell predicted, Gas Metro allowed GMP management to run it as a "Vermont company").

"It's deep in their DNA," she says. "They have an admirable respect for local governance and local decision making."

Terry says Powell's business savvy is negotiating the Gas Metro purchase of



GMP have proved invaluable in convincing top-line boards. Gas Metro's current president and CEO, that the GMP/CVPS merger would be good for both companies. After all, without Gas Metro's financial resources, the merger would not be possible.

Powell was hardly the first person to think of combining Vermont's largest electric utilities under one roof. When she first suggested the idea — she's a work on the job in 1998 — she says, "I was humbled to find out that people had been saying that for 40 years!" Nevertheless, Powell was the one to make it happen.

"The theme of my whole career has been all about... how you set a vision, how you set a strategy and then how you execute," Powell says. "Good ideas are a dime a dozen. Implementation is rare."

Terry agrees it wasn't Powell's political connections but her business savvy that allowed her to succeed where others had not. With a potential savings to Vermont ratepayers of \$44 million in

the first 10 years, and almost \$100 million over 20 years, Terry says the GMP/CVPS merger is "a no-brainer."

"No question that Shaulen liked the synergies potential," he adds. "But it wasn't because of politics. It was because of the numbers."

From his perspective, Rep. Kleis sees the GMP/CVPS merger as a "lost opportunity" for Vermonters to own a public utility.

"Having said that," he adds, "one of all the companies in Vermont, the one that I would want buying the other ones and running the show today is led by Mary Powell."

Clearly, Powell has her work cut out for her as the merger weaves two vastly different corporate cultures. From Kleis's perspective, CVPS is "stuck in the dark ages" and "very stodgy and resistant to change."

Understandably, Powell spends more diplomatically about the 540 CVPS employees who will soon join her team. Compared with GMP's more

"entrepreneurial" culture, she describes the Rutland-based utility as more "bureaucratic," "risk averse" and "attached to process."

GMP and Gas Metro have promised there will be no major layoffs or relocations, but Powell sees opportunities to streamline the new company. Within five years, she notes, 40 percent of GMP/CVPS employees will have hit age 60 and have at least 20 years of service under their belts.

"We have a once-in-a-lifetime opportunity to make a transition to a more cost-effective future without causing any harm to people or existing jobs," Powell explains. Already, her hard-wired efficiency switch is "on."

Jeffrey Winette is treasurer of Local 803, which represents 107 workers at GMP and 230 workers at CVPS. He says that, despite GMP's assurances, there's "a hell of a lot of anxiety there" about what the takeover will mean for CVPS jobs. Nevertheless, for a union leader he has surprisingly positive things to say about Powell's management style.

"I think Mary requires a lot out of her employees and, in turn, they do a lot for her," Winette says. "She runs a tight ship, and she's your business savvy. But she's fairly easy to get along with and is always looking for the best possible route and how to get there."

Following her path, though, Powell has stepped on some toes. Annette Smith is executive director of the environmental group Vermonters for a Clean Environment, which represents a small but vocal minority of people who live near and oppose the Lowell wind project, including residents of Albany, Eden and Craftsbury. In recent weeks, activists have been camped out on private land near the construction zone to protest what they say are miles of excessive road building, habitat fragmentation and wetlands damage.

"I am annoyed by the power and influence she has over the Shattuck administration," Smith says of Powell. "I have watched her and Green Mountain Power make the public process at the Public Service Board into

a joke, and made the scientists at the Agency of Natural Resources no longer necessary."

Smith points out that the PSB decision to approve the Lowell project, without a full investigation into the possible environmental damage, passed on a 2-0-1 vote. In his dissenting opinion, PSB member John Burke highlighted some of the problems created by that decision. Arguing for additional technical hearings prior to deciding the adequacy of GMP's consultation plan, Burke wrote, "I understood that more constraints exist in this matter ... but that does not legitimize the abrogation of the parties' constitutional rights."

Sen. Ginny Lyons (D-Chittenden), who chairs the Senate Natural Resources and Energy Committee, says she would have preferred to see a better statewide plan for siting projects. "I was never thrilled with the idea of this rule-line being given over to industrial wind," she notes.

But while it's "not a perfect project," Lyons nevertheless contends that GMP and Powell "went over backward to ensure that all the towns were included in the decision-making process ... whether they're for or against the project."

Added about the Lowell controversy, Powell smiles and says she insists that the project actually reflects the desire of Vermonters, including those who live in and around Lowell, to see more wind projects built in state. She notes a Department of Public Service poll finding that 90 percent of Vermonters support wind, "even if they can see it." Moreover, 75 percent of Lowell voters approved of the project in a town vote.

"My hope is that Vermonters will look on this with great pride one day," Powell adds. "Would I live a perfect world where Steve Wright and Annette Smith love this project? Who wouldn't? But when you have the overwhelming majority of society saying they want something, you'll still have some people saying, 'Not here.'" ☐

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# Meet the Burly Girls

Scoring with the Burlington Women's Rugby Football Club

BY SARAH TUFF

**N**ight is falling fast on South Burlington, and I find myself face to face with not one but two women with black eyes. Also, a hooker whose nickname sounds like "Poop," and a tough-looking chick who's laughing about separating some guy's ribs three years ago.

Are they going to beat me? Nope, they actually want me to join them — as a member of the Burlington Women's Rugby Football Club. After years of dropping the ball, the so-called "Burly Girls" recently clawed back up to a Division II berth in the New England Rugby Football Union, and have now qualified for regional playoffs on October 23. We're at Jaycee Park for one of the twice-weekly evening practices, and I'm here to chat with some of the players, who range in age from twenty- to fifty-something. Some of them have been battling cancer and other adversities while helping the team win, and win again.

Rugby is pretty rough and bloody. But spend a little time with the Burly Girls, black eyes and all, and you start to see the appeal.

"You smash somebody on the field, and you're like, 'No hard feelings' or 'Good tackle,'" explains club president Anna Gaffney, 35, a supervisor for the Vermont Department of Corrections. "And then, 10 minutes later, you're shaking the other person's hand and sitting down for a meal and a beer together. It's always amazed to think about how many other women in New England love this sport as much as I do, and I don't know

another adult sport that has this much of a pull on people."

A little history about the Burly Girls: They were once the Silver Foxes, an offshoot of the men-only Burlington Rugby Club that began in 1978. "In the '80s there was a brief period of time where the wives decided they were done just watching and wanted to play," says Gaffney, a former University of Vermont player. She says the women's team was reconstituted with a new name in 1997.

Around the same time, women's rugby was beginning to gain some national traction, an official U.S. under-25 team was formed, followed by new college teams and high school programs around the country. Still, recruiting and keeping solid players for the Burlington team was a struggle. "We don't have the population to draw from, as compared to Boston or New York," says 30-year-old Lisa Royce, who joined the squad in 2001 after playing for Ohio Wesleyan University. She now heads up recruiting efforts.

Royce adds that the Burly Girls also have had trouble recruiting coaches, and had to combine with the Saranac Lake Mounties in order to field a full "side"; they were dropped to Division III for a year. But now, with coaches Tree Bertram and Tiffany Remond on board, the team has not only earned back an



Division II spot but controls it, winning games this season and landing the playoff game, to be held on home turf.

"It's been incredible to be part of the upward swing," says Winsor's Emily Morpess, 23, who founded a rugby team at Lake Forest College and began playing for Burlington in 2006. "We've had more and more women coming out to practice. We've had to change the mentality of the team to a culture of fun and passion for the sport."

Indeed, anyone who's ever attended a collegiate rugby party can attest that rugby "finesses" often gives way to boozing and funny, profanity-filled songs. So, it's not shocking to learn that the two main sponsors of the Burlington

men's and women's clubs are Long Tail Brewing and Elbow Junction's On Tap Bar & Grill. But while the poignance of making rugby as nearly as important as actually playing the game, the Burly Girls have tempered the traditional rivalry to a friendly affair. There are rooms with young kids, and jobs to attend the next day. "The focus is around an socializing with the other team."

"I love rugby songs — they're so awful," says Kim Wernick, 23, of

**F** The Burlington Women's Rugby Football Club plays in the New England Rugby Football Union playoffs on October 23 at the Eddie Tolan Park. [burlingtonrugby.org](http://burlingtonrugby.org)

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The Barley Girls

Winooski. "But they come out very aggressively!"

Godefska jokes that she works on her annual fitness, and others claim to hit the gym only on "pussy Mondays," but in fact the Barley Girls take their training seriously, running together or playing other sports together in the off-season.

**YOU SMASH SOMEBODY ON THE FIELD.**

**AND YOU'RE LIKE, "NO HARD FEELINGS" OR "GOOD TACKLE."**

MARIA GODEFSKA  
CLUB PRESIDENT

Catch Renaldi, a character, high school coach and one of the original team members in 1997, says she got back in shape to play rugby by pushing her infant son in a stroller. Today, at Jaycee Park, the women are undergoing 90 minutes of conditioning, drills and full-contact games in preparation for their upcoming match. The Barley Girls, who are part of the "sexier women" division of the New England Rugby Football Union, play six regular games in the fall season against clubs from three cities in Hartford, Boston and Portland.

"There are no pads, no protective gear except for a mouth guard," Renaldi points out.

And so, yeah, there are some injuries, which can be burdens or badges. "I've torn both of my ACLs and broken my hand playing rugby," says Keyes. "The worst are the ones you can't see — concussions, sprains — and can't show off to your friends."

But pushing boundaries (and, for the most part) is important. "Girls don't grow up knowing what their bodies can do," says Burrows, a former national

rugby player who owns Burlington's El Gato Cantina and, with Renaldi, also coaches the South Burlington High School team. "There they got it there, learn to hit and drive, and rest-on, I'm OK, I can do this. And then you go have a beer together. You build bonds for life."

Such is the camaraderie among the Barley Girls that winning the New England playoffs and making nationals in Virginia Beach — which they fully intend to do — seems like a nice perk rather than the ultimate goal. Morgan says that after one team member was diagnosed with breast cancer last season, and another lost many possessions in Tropical Storm Irene, the club rallied behind them. They plan to turn their post-play-off social into a fundraiser for food

relief. Actually, the Barley Girls team is one of the largest groups to participate in the Special Olympics fundraiser the Porgies Plunge.

"Whether it's been going to doctors' appointments or babysitting someone else's kids, the girls have come together on many different levels," says Morgan. "And the best part of our team is that no one is welcome at any time."

It helps to think of rugby as a sport that began when someone just picked up the ball and began running with it. "There are a lot of misconceptions about rugby and the people who play it," says 27-year-old match secretary Aubrey Popper, nicknamed "Pug" (Yes, she's the "hooker" — a forward position on the field). "But the determination and grit of the women I'm lucky enough to play with, and against, is incredible." ☺

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# Barn Dance

Hannah Dennison enlists Vermont dancers in honor of Pina Bausch

BY MEGAN JAMES



Great Pina! Dancers at the Performing Barn at Greenhouse Farm

**H**annah Dennison has known for some time that when she returned to the Vermont dance scene, it would be to do something grand. The veteran choreographer, who created ambitious, often site-specific dance works in the Burlington area for about 20 years, dropped out a decade ago.

And then, in 2008, Dennison learned that the German choreographer who was her idol, Pina Bausch, had died. Dennison recalls that she wept — and knew exactly what to do. She would reprise the last dance commonly used in a large-scale work in honor of Bausch, who was known for her viciously intense dance-theater works. “This is my tribute to her,” says Dennison. “I’m giving back to her.”

On a recent afternoon, nearly 40 Vermont dancers turn out to an audition for “Dear Pina” in the cultural-life Breeding Barn at Shelburne Farms. Dennison doesn’t intend to turn any people away; she simply wants to run the dance in the barn and make sure the dancers are a good fit. The work will debut in June 2012, coproduced by the Flynn Center for the Performing Arts and Montpelier’s Contemporary Dance and Fitness Studio (CDFS).

For the choreography, Dennison has partnered with Amy LePage, who helped form the Montpelier Movement Collective, and Hanna Samuels, director of professional programming at CDFS. “I could not do this piece without them,” Dennison says.

Early Boolecker, a dancer and deputy state director for the Nature Conservancy, is working with Dennison to promote the piece. When Boolecker first walked into the Breeding Barn, she says, she imagined staging a medieval joust here.

What Dennison has planned is visually imposing. As the dancers move in unison across the dirt floor, their synchronized footfalls create scraping sounds, enhancing the minimalist

June — to get this thing together. “I’m adding a lot of these performers,” she admits.

If Dennison can meet her roughly \$190,000 fundraising goal, she’ll pay the dancers for their work. “I feel really strongly that artists should be paid for the training and skills that they bring to their job, just like plumbers and architects and executives,” she says.

Dennison began to fall in love with Bausch even before she saw her company, Tanztheater Wuppertal, perform.

In the early ‘80s, Dennison pored over the German dance magazines featuring Bausch, unable to read the text but mesmerized by the photos. At

elements that captivated her: one performer roughly brushing another’s hair, a woman standing “like a tree, screaming her head off” and then falling to the ground, straight as a board. Any day jilting that? Dennison remembers wondering.

In “Dear Pina,” Dennison has incorporated some direct nods to Bausch’s harsh theatrics. At the audition, she gathers six dancers around her to participate in a vignette section. She asks the first dancer to hoist an unwieldy stool on her back and carry it that way down the length of the barn. “It’s difficult and uncomfortable, that’s good,” she says. Dennison turns to the next dancer. “Would you like to feel around with your eyes?”

She instructs the third to walk downstage with a ball of string, “and if you cry, that’s fine.” The string, Dennison explains, was used in her “Waterfront Project,” an event that took place every Sunday of 1997. “This string has a lot of memory,” she says. “It’s been a long way.”

She turns to the next dancer and asks, “How loud can you yell?” Finally, Dennison asks one of the few male dancers to undo a female dancer’s ponytail, sit her in a chair and brush her hair. “She may fall out of the chair,” suggests Dennison.

The vignettes, all happening at once, create the emotionally tense and slightly bulimic atmosphere for which Bausch was known.

THIS IS THE PIECE I'VE BEEN  
WAITING TO DO MY ENTIRE CAREER.  
I DON'T FEEL LIKE I NEED  
TO COMPROMISE.

HANNAH DENNISON,  
CHOREOGRAPHER

BA, Dennison took a creative pilgrimage to Germany to see the work of choreographers who inspired her: Bausch, Konrad Hoffmann and Susanne Lohr.

Bausch moved her head, Dennison traveled to Bausch’s home theater in Wuppertal to see “Seven Deadly Sins” — a work full of what the *New York Times* called “voluntarily harsh moments.” “I was floored,” says Dennison. The dancing was powerful, the costumes, but it was the startling theatrical

DANCE

work. “I don’t feel like I need to compromise.” Plus, she has exactly 10 rehearsals — one a week between February and

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## Barn Dance



Denmon's friends Lisa Schaeferberg and Pat Roberts of Burlington, who've pledged to support the project, look on from a row of folding chairs. The barn, Roberts explains, was the largest five-span building in America until 1974.

When Shelburne Farms acquired the breeding barn from Shelburne Museum in 1994, "it was in really bad shape," says Shelburne Farms president Alec Webb in a later interview. The asbestos-charged roof was replaced and the structure stabilized, but more work needs to be done. "It's going to take three or a bit while we get organized for the next step," Webb says.

In the meantime, Shelburne Farms is experimenting with the space, hosting one-time events there, such as Denmon's work. The addition is the ensemble's last chance to dance in the barn until their rehearsals begin in June.

They're taking full advantage of it. Behind the row of colonnades, an older man and woman practice waltzing in slow motion on wooden planks to wooden blocks. They are holding hands, and each carries a guarded cane in the other hand.

These dancers, Sheryl Green and Peter Lackowski, play Denmon's "Till, Dignified Couple." For rehearsal the work they set at a banquet table darts draped in a yellow cloth and adorned with a red plate of kumquat. Green is dressed in a long, yellow dress and her skirt, which

once belonged to Denmon's mother, Lackowski wears a navy-blue suit.

The Till, Dignified Couple, Denmon says, is what makes the piece her own. She never saw Busch incorporate anything like it — an element that changes so slowly you need look at it only intermittently. But in that enormous barn, Denmon wants a contrast to the big movement of the ensemble. And she wants height — in their block sneakers, Green and Lackowski are close to seven feet tall.

In one dance, the entire ensemble moves slowly and sadly downstage, while the Till, Dignified Couple progresses in tiny steps upstage, their backs to the audience, until they disappear from view. Next to the couple, Denmon says, the other ensemble members are "more marshy down there on the dirt with this huge space soaring above us."

The addition draws to a close. Sunlight through the glass clerestory windows casts long spotlights on the dirt floor. When the music ends, the coveys sit with the soft coos of mounting morning doves. ☺

**f** Catch a preview of Denmon's work in progress at "Till My Art Out Fall 2011" in her eighth stage production, Thursday, Friday, October 21, at 7 p.m., at Burlington College in the Chace Hall, Burlington. Denmon suggested info: 802-238-6

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That woman was Sarah Hepsigheim, called Franklin, a contemporary of several Nobel laureates: Francis Crick, James Watson and Maurice Wilkins. Between 1953 and 1955, while working with Wilkins in a laboratory at King's College London, Franklin made major contributions to understanding the structure of DNA – the “double helix.” Photograph 43 documents the tumultuous relationships and rivalries behind the scene that would determine how history recorded the discovery of “the secret of life.”

Cast of *Mykiss*, 1977

## The Double She-lix

Theater review:  
Photograph 51 at Vermont Stage Company

BRYAN E. SPILL, SR.

Director Jan Goyford's cast draw the audience immediately and authoritatively into Photograph 52, as if we were old film assistants receiving instructions: Four of the six players (those not playing Yankel) add English accents, establishing an atmosphere of busy prosperity tempered with very British wit. The accents are, by and large, convincing, although on opening night, Alexandra Blakely, who plays Franklin, sometimes required a hint or two at the top of the play's later scenes to get her voice in tune. Otherwise, Photograph 52 begins in confident stride with the actors' responses of all embracing the truth be fore them.

## THEATER

**THEATER** The project to maintain professional decorum while pursuing the Holy Grail of greatness adds a special layer of tension to otherwise ordinary exchanges in *Photograph 51*, and the VHS production quickly brings that tension close to boil. Hudson's Franklin arrives at her new job to learn that the details of her work have changed without her notice or consent. Her unflinching assertiveness forces the play's central conflict in place.

WILSON (Bruce Campbell), the senior fellow on the DNA dream team whom Franklin was hired to "assist," finds himself solidly on the defense, blindsided by a woman of uncommon boldness. He quickly revises their working arrangement to an equal partnership. Campbell walks a fine line between constitutive and

confronted as *Willsons* tries to build a pleasant working relationship with Franklin Lane Gibson. *As play-boys* are funnier at medium. PhD candidate Rye Gosling, in the play's most humorous role.

Photograph 21 takes place in multiple time frames that are deftly evoked through understated production values. The main story begins with Franklin's arrival at King's in 1958. On scenic designer Jerry C. Falcetti's stage set, the actors move wheeled lab tables about when the scene shifts directly from this time-based narrative to a kind of Old Boys' Club beyond the fourth wall. In this latter mode, fixed in a particular time, the male actors share contrasting realizations of how events played out. A well-sized projection of a DNA strand photograph — Franklin's primary work — similarly works to contextualize the story.

The result is a fluid, brisk-paced piece of theater that rams dull laboratory work into riveting drama. In a play where the high point of physical action is a firm handshake, this is a noteworthy accomplishment. Falcetti's costumes also deserve mention for giving a certain style to the straightfaced look of postwar academic culture; her choices fit their period without drawing too much attention.

Versatiledude is important in Photograph 21, as it sets the scene for characters to explore how their work affects — and becomes — their identity. The emotional stakes are highest for Franklin, who is disgruntled for being a single woman in a male-dominated field. That she is also Jewish offers her peers another rationale for doubting her.

## PHOTOGRAPH 21 DRAMATIZES THE TUMULTUOUS RELATIONSHIPS AND RIVALRIES BEHIND THE SCENES THAT WOULD DETERMINE HOW HISTORY PROMOTED THE DISCOVERY OF "THE SECRET OF LIFE."

In her VSC debut, Hudson carries the role with plausible British stiltiness and offers only one flash of emotion to illustrate the lonely loner besieged by the others. Whether the role calls for more expressiveness is an acting and directorial choice, and Hudson has proved herself a versatile performer elsewhere. Her relentless guerdunade in Photograph 21 recovers the challenges confronting a woman like Franklin, but it also leaves one wanting to become better acquainted with her.

This desire to know Ronald Franklin is precisely what drives Willson to distraction, and — at least in the play — tacit betrayal of his lab partner. Campbell earns in a fairly relaxed performance. As Willson's cqn takes a beating, he evokes sympathy for his character while personifying the man to discover the structure of DNA in fascinating, infuriating ways. This one may feel sorry for the man who sold out Rosalind Franklin in assistance to Campbell's setting skill.

Supporting players round out this solid cast. Playing lab assistant Gosling, Gibson performs the role of lucky-narrator with charming, coaxed self-deprecation. As Francis Crick, John D. Alexander uses his stentorian voice to give his character an evocative stoicism that steps just short of pompous.

As James Watson, Benjamin Wiggins is the aspirational young prodigy out to make a name for himself in stereotypical American fashion — on someone else's back, if need be. Wiggins' portrayal may be a stroke too broad, his childlike ingenuities a bit conspicuous, but he accents the play with humor that contrasts with his steel-English cologne. Playing Franklin's adviser — and eventual assistant — Don Casper, James is locked in the one person on stage to express an qualified appreciation of Franklin's gifts. This is the smallest role in Photograph 21 but as important one, as Casper bears witness to the story's saddest conclusion.

It doesn't have to be Nobel Prize season for the VSC production of Photograph 21 to be a pain-st. For us know that, as rarely is the light for women's rights rages on, the motivation to meet Rosalind Franklin from a momentous chapter in the history of science hasn't disappeared from our collective DNA. The canvas under the microscope in Photograph 21 reveals — in captivating detail — secrets of life that merit more rigorous examination. **D**



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# Scene and Heard

A new photo exhibit recalls the glory days of Vermont rock

BY DAN ROLLES

If you were in a band in Vermont during the 1980s, there's a good chance Matthew Thorne captured your smiling — or maybe sneering — visage at some point. The quirky shutterbug was the local music scene's equivalent of famed rock photographers such as Jan Mitchell and Bob Gruen. He chronicled an entire generation of Vermont music in photos. It's a role he continues to play to this day — including at what he coined, through his regular work as a freelance photographer for this paper.

This week, a unique exhibit featuring some of Thorne's finest print work from that earlier era opens at the Magic Hat Art Society in South Burlington. Presented by Big Heavy World, "Sound Proof" combines the sights and sounds of the 1980s rock scene in Vermont into an immersive multimedia experience. Each of the exhibit's 115 photos is accompanied by an audio component, accessible by cellphone or iPod, consisting of Thorne describing the subject of the photo and the context in which it was taken. Many of the audio tracks also contain a sample of music from the artist.

The exhibit opens with a reception at the brewery this Saturday, October 18. It features an outdoor beer garden, brewery tours, a barbeque and, fittingly, performances by local bands Penetration, Lowdown, the Dirty Blondes and Champagne Dynasty Magic Hat will host the exhibit through October.

What follows is a sampling of images from "Sound Proof" and brief explanations of just who these folks are. ☺

**1** "Sound Proof" opens this Saturday, October 18, at the Magic Hat Art Society in South Burlington. Reception 12-5 p.m. Free. On [www.burlington.com](http://www.burlington.com)



63



100



67



105



30

To hear the audio that accompanies these photographs, dial 681-6980 and enter the code number next to the photo.

### 30. The Fags

Burlington has a loud proud tradition of punk rock in the 1980s; no band embodied local punk like the Fags. Raucous and rowdy, they were among the most beloved bands of the era. Their line full-length *No Fags*, *Lunch Money* and *Good Town* remains an all-time classic local record. Oh, and you might recognize the seventh youngster in the middle here: That's a genuine history buff in his last or known name, Eugene Hutz, the enigmatic front man of globe-trotting, gypsy-punkers Gogol Bordello.

### 54. Pattie Bumbalattie

We want is currently hard to an active and diverse high school. It's unlikely that would have been possible without the efforts of Pattie Bumbalattie—aka Kyla Thompson—in the 1980s. As looking into a girl's entire front yard for pioneering local indie rock and indie folk, it is to become undisputed godmother of Green Mountain hip hop. Though five performances are new now, he remains the scene's older statesman. And you can still catch him spinning records at his long-running Saturday Disco Party at the home in Club Metropole.

### 63. The Pants

Though other bands were more careerist locally successful, The Pants were among the defining Burlington bands of their generation. Alexander each great is loved acts as *Heavy*, *Don't Hurt and Wide World* to name a few they embodied the independent spirit of the vibrant 1980s. Queen City will rock some. Their final record *Don't Care* is still a local classic.

### 67. Richard Haupt

If Burlington in the 1980s had a soundtrack, it probably would have been the hard hip act, best known as "The Captain's Hat," playing his version of "When the Saints Go Marching In." The duo, led by Haupt, was a fixture at Church Street, where he stayed until close to his death in 1996. Was he any good? Not really. But his gloriously off-key rendition of jazz standards and his almost daily presence downtown were an integral part of the Queen City offbeat character in the 1980s.

### 85. Amanda Gustafson

There's proof that Amanda Gustafson has pretty much always been this case of woman in Burlington. At the time, this picture was taken, she was the front woman for acts most local acts nodders these days. She's better known to current local audiences as the vocalist and keyboardist of *Sticks*, let's a Swede. We have no idea what became of the helmet.

### 105. Trey Anastasio

Does he really need an introduction? Well, "Iray" Anastasio is, simply put, the most famous musician ever to call Vermont home. Here he is strapping on the stage at the city's first Higher Ground in Windsor.

### 100. Nectar Horris

Here it is: A picture of Nectar [30]. Not the past use of Nectar. But you get the idea. Though Horris no longer seems to have the same rock cred, it remains an iconic Burlington legend. They're due in no small part to him shouting the point on the national map, but just as important is the club's legacy was the man who made Nectar revealable to a uniquely every local kind of listener—a tradition that continues today. A tradition that, frankly, late night groupies at the front window.



54



85



The young vines growing at La grange vineyard may seem incongruous in the forested hills above Barre, with its long winters, exposed snow and wild storms that like to nibble the fruit as they grow each fall. Yet that is precisely the error that winemaker Deirdre Heekin is hoping to capture in her first wines from the grapes she nurtures there.

This week, the first fruit ever called from these four-year-old vines was picked, de-stemmed and crushed. The juice will soon begin gurgling inside teardrop-shaped demijohns as wild yeast enters their sugar into alcohol. Heekin will eventually decant them to old oak barrels, and, within a year, she'll get to see what the vines produce. The second vintage of the La grange label will be the first to use solely her own grapes.

Though she's relatively new to wine making, Heekin, 44, is no stranger to Italianism. As the wine director at *Antico* pizzeria-casino, the tiny Italian restaurant in Woodstock she owns with her husband, Caleb Barber, she's finely tuned her palate. The simplicity of the unusual Italian wines that Heekin gains with her husband's duties since 1998 has excited them, and their restaurant, national acclaim.

As Heekin's passion for wine grew, so did her interest in spirits and flowers: the mad her hand at cracking almonds, the herb- and flower-infused Italian digestifs, and rosé, a rose-colored green alcohol for which she used petals from her own beds. Five years ago, Heekin began experimenting with making wine, too, if only to understand the process better. She ordered Nebbiolo grape juice from Italy's Piedmont and Sangiovese juice from California, then fermented them in 6-gallon buckets positioned inside a clove-dusted tub. But Heekin, a petite woman with striking blue eyes and blood-streaked hair, found herself wanting to control what went into that juice. "I became a believer that what happens in the vineyard matters the most," she says.

So, after exhaustive research, soil sampling and planning, Heekin began planting next rows of vines beside the

# Making a Microvintage

A Vermont sommelier turned winemaker captures the taste of home

BY CORIN HIRSCH



I THINK EVERYONE IS STILL FIGURING OUT HOW [THESE PLANTS] BEHAVE, AND HOW THEY THRIVE. I DECIDED TO LEARN AS I GO ALONG.

DEIRDRE HEEKIN

learned home she and Barber share, a place they call "the Chitogeany" for the high ridge that bisects their land. She acquired an array of equipment, from pruning shears and hydrometers to demijohns, barrels and bottles. She bottled her first winemaking efforts from the purchased juice — and later ones from Vermont grapes grown in Vergrapes — under the label La grange, named for the ancestral vine "paragons" of France. And she waited for her own grapes to mature.

"Wine and food go together naturally

and culturally. It's a natural evolution of our agriculture," says Heekin. "I think one thing about Vermont, we're never going to have large-scale winemaking. The landscape dictates that it's going to be very small and artisanal."

When Heekin and Barber purchased their home 13 years ago, they noticed that wild grapes thrived on their land — the first hint that wine grapes might be grown there. They eventually learned that their leafy soda were full of schaft, flavonoids and dry. "Our soil is very much like Austrian soil," says Heekin,

with an Alpine climate to match. "In order to understand these wines, people need to drink Austrian and German wines."

Heekin's first plants were the cold-hardy Vitis riparia hybrids pioneered at the University of Minnesota in the 1960s — Frontenac and its white counterpart, Frontenac Gris. Marquette, a cultivar partially derived from Pinot Noir, St. Croix, a mildew-resistant one, and the fragrant white grape La Crescent. "I think everyone is still figuring out how [these plants] behave and how they thrive. I decided to learn as I go along," she says.

Grape plants require patience. Heekin would have to wait at least three years for the new vines to bear fruit. Meanwhile, she and Barber also planted rows of more common Vitis vinifera varieties such as Riesling, Blaufränkisch and Michel de Beaune, using demijohn plantings — about four feet between each vine — in the manner of European vineyards. She enlisted Barber to design a barn — also "artisanal," or winemaking area — where the could age, bottle and eventually offer tastings of her wines. And she kept busy. She wrote the memoir *Libertine: A Year of Abstinence* and collaborated with Eleanor and Albert Lager of Eden for Elder to develop and release an apricot cider, *Eden*.

In 2008, Heekin was selected a grant by the Vermont Farm Women's Fund, which she used to travel to Burgundy for seminars on biodynamic wine making and botany. She learned there are no single answers in grape cultivation, whether in France, Napa or central Vermont. "You need to respond to your own patch," she recalls realizing.

The grand father of biodynamic wine making is Wilhelm Goethe, a charismatic Prussian who has pioneered its practices in his Lore Valley vineyard and written about his efforts. Though some of the practices can seem esoteric — synchronizing vineyard tools to sun and moon phases, for instance — July insists that allowing grapes to capture themselves fully, with natural manipulation, should be the aim of any winemaker. European

MAKING A MICROVINTAGE BY 47

FOOD LOVER?



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# SIDEdishes

BY CORIN HURCH & ALICE LEVITT

## Fair Weather Food

WE'VE TALKED ABOUT SPRING PLANTING AND GARDENING. BUT WHAT'S BARBECUE GOT TO DO WITH IT? MAY NOT BE A household name up north, but it's America's largest barbecue chain. On October 16, Flatbush will join more than 170 locations of the smoked-meat purveyor.

The face behind the pork may be familiar to locals and Vermonters alike. **WPTV** morning meteorologist **JAM MOORE** left his reporting job in August to attend "Barbecue University" the intensive three-week training course required of Dickey's franchisees. "I'd been doing the morning shift for more than 10 years, getting up at about 4:45 in the morning. It was starting to wear me out," says Moore. "My hours will probably be longer now, but at least I can sleep when it's dark out." He says he'll still fill in as WPTV, but for now his heart belongs to cuc.

The new restaurant owner says the barbecue-smoked meat he prepares "melts in your mouth." It's especially good of the pulled pork and brisket, which are smoked for 14 hours at 225 degrees, but several low-carb meats are on the menu, too. Both Flatbush and spicy chicken sandwiches are available. There's turkey breast every day and whole birds for Thanksgiving and Christmas celebrations. Fried oysters add a more northeastern appeal, but most of Dickey's sides are classics, such as potato salad and baked beans.

The Troutbeck restaurant will celebrate its 20th birthday on the day the Flatbush location opens, but diners receive a birthday-worthy treat every day: vanilla ice cream cones with each meal. Most diners map an after-seeing, says Moore,

then adds, "If you're sitting down and you want to relax, go for it."

The more fire his franchise grows, the better for barbecue lovers across the lake. Moore hints that he'd like to open a Dickey's in the Burlington area in the next few years.

— A.L.

## Feasting the Fall Away

STOVING AWAY ITS FATTY-FRUIT WINTERMEAT WALK

After the crush of fallage season, some Stowe restaurants close in November to recuperate before abate season begins. This year, though, others will usher in "stuck season" with the village's first-ever **STOVE MEATWALK WEEK**, which will run from October 27 to 31.

So far, 13 restaurants have signed on to offer \$15, \$25 or \$35 three-course, five-five menus, with items ranging from rustic of fudge to upscale-and-curious classic like *Roasted Heritage McIntosh*, marketing director for the Stowe Area Association, hopes that the number of participating eateries — and menus — will grow before opening day. "I expect that we'll have a few more trickle-in," she says.

The event has been a few years in the making, adds de Meaux. After forming a committee in 2010, restaurant owners launched the Stowe Culinary Classic in June 2012. "In Stowe, there's the busy time, and there's the slow time," says de Meaux, and those correspond with visitors hitting town for doing, summer vacations or leaf peeping. "After October 15, [the tourist-driven] kind of business at restaurants are still open," she continues. "Some restaurants wanted to carry the fallage season for one extra week."

STOVE MEATWALK

## Purple Reign

A VERMONT CULINARY LEGION OF FARMERS ON

Chocolate butter and red wine were the talk of the seasonal service, and Zack probably wouldn't have had it any other way. In 2003, **ANNAPOLIS, MARYLAND** chef **ZACK ON THE ROCKS** after 30 years. By that time, the quirky Montgomery Center restaurant had long enjoyed legendary status. The same can be said of the restaurant's proprietor, who died on Tuesday, October 4, 2011, at the Converse Home in Burlington.



Annex Photo: Zack Zachary

Mountains looked to purple-pinked the fall-donned an history seasonal service, held Saturday at Unity Church in Vermont, says Rev. Lane Williams, who officiated. The gift was at the request of Zachary, who had

given time for the purple mountains, crows and antique-lined robes that he wore at his restaurant. "Parking was a premium, and the town was filled with all these people wearing purple, laughing and on news about what a glorious life he lived," says Williams. The reversed says this service stretched much longer than usual, after more than an hour and a half of festivities, he had to ask friends and family to come to the town to share their stories.

Many longtime diners recalled Zachary's novel dishes, such as chicken buns, "mushrooms Monkey Center" — named for the chef-owner's daughter for Montgomery Center — and delicacies including dog exotics and real ketchup.

During his reign in the Kingdom, Zachary ran not only Zack's On the Rocks but also a bar called **AFRICK THE ROCKS**, the single-room on **THE ROCKS**, and his house, **THE ROCKS**. Following his Tuesday departure in the Montgomery Center Cemetery, Zack rests at his "Under the Rocks" location, on a hillside granite of 10 plots that he purchased for \$5 apiece. In the style of a restaurant, he regularly opened his doors to Media on Wheels, Zachary shared the rest of the plots with friends.

Montgomery Center will celebrate Zachary's life and contributions to the community with festivities at the town's historical society on October 29 at 4 p.m. His longtime "companion," **LARSEN MOORE**, says to expect a fun evening featuring several of Zack's specialties, including "mushrooms Monkey Center."

— A.L.

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food

## Making a Microvintage

winemakers are baking away from the  
overstuffed tables of grapes, both in the  
vineyard and in the cellar

In soggy, muck-and-pot-groove Vermont, though, such practices can be difficult. As a consequence, Heekin is not dogmatic about natural winemaking practices, but she tries to adhere to them as closely as she can. She soaks commercial pesticides and fertilizers. In her cellar, she begins fermentation with wild yeasts—those that occur naturally on the grapes' skins—and eschews filtering. "Trying to learn budrysm, but there's not a lot of information out there on how to do this on a day-to-day basis," says Heekin. "Much of it is what you observe in the vineyard."

She has tried, for instance, dust vines with their own peroxidases and glucanases—starting with the way they grow Marquette shoots like to "play."

Heekin, 39, while La Croix tends to put forth one vigorous shoot among many smaller ones. Responding to that growth is key to pruning—the vital winter task that whittles the plants into the growing season—as well as to trellising the vines.

"I was so excited when I saw the first clusters this spring," she said. "Wow, we graced well," Heekin says. Until she grew her own grapes, she hadn't fully appreciated the smell that those *Vitis* species blossoms give off in the vineyard—the spicy, floral scent of La Croix, for instance, or the notes of gardenia in Marquette's aroma.

Without chemical sprays, wine making requires constant vigilance. During this rainy summer, Heekin kept schlemers and mildew at bay with a succession of insect sprays and foliar fungicides—chitosan, neem, horticultural oil, and sulfur. She tried milk spray against Japanese beetles, which she calls "the bane of my existence." And Heekin sprayed ground quartz—or silica—to help support photosynthesis. She took comfort in knowing that her grapes shared a varied farm where the

and Barber also grow vegetables and herbs for their restaurant and cultivate apples for cider. "If you have a healthy, diversified parcel, [biopesticide wine making] can work," she says.

Last year, Heekin, Barber and friends harvested 1000 pounds of Marquette and La Croix grapes from Vergennes (whose owners are not currently making wine) and catted them home to be used for crushing and pressing, fermentation and aging. Heekin sampled the wines once a week as they changed from grape juice to punchy effervescent early wine and, finally, to a wine she considered finished and ready for bottling. The entire process took just shy of a year.

Late this past summer, Heekin and Barber hauled grapes from Vergennes to Barre for the second time. They were poised to decant their 2014 vintage into half-bottles and waiting for the



first Chalmers grapes to ripen. With the help of friends, they descended the Fox by hand on a steep rock that Barber had built, separating out the squishy black Marquette (which had been damaged by a summer hailstorm).

Then they crushed the grapes with bare feet in low half-barrels—the greatest way to extract the juice, Heekin and Barber believe.

"I think these varieties are much more sensitive to being handled roughly," says Heekin.

Just juice is now fermenting in demijohns and tubs inside Heekin's cellar, gently bubbling as the sugars are consumed by yeast and turned to alcohol. She presses the Marquette skins, or pulp from the grapes, down into the juice twice a day, once in the morning and again when she returns from the restaurant at 2 p.m. Every day, the aroma and flavors continue to evolve.

Meanwhile, Heekin and Barber have just bottled their 2009 vintage from the



More food for the  
classified section, PAGE 47

# SIDEdishes

CONTINUED FROM PAGE 43

So far, Restaurant Week participants include **FARMER'S TAGAMIA & GRILL**, **NORMAN'S RESTAURANT** at **TOPSHURCH RESORT**, **HARBOR 8 RESTAURANT & BAR** and **ANGEL'S ON THE HILL** in Waterbury Center, among others. Their menus are posted on the association's website at [gooseweek.com/restaurantweek](http://gooseweek.com/restaurantweek). As during most restaurant weeks around the country, the participants will continue to offer their à la carte menus, too.

—CH

## Edible Sculptures

HENRIQUES TRANSPARENT LAUNCHES CARICATURE

Four years ago, **JOHN ALMOND** was watching the wedding-like sequence in the film *27 Dresses* when he was struck by the idea of building sculpted reliefs. "Why not? Be it" was her husband's response. So Almond researched dough, icing and fondant, coming through cookbooks to render endless practice cakes.

After the couple moved from

Buffalo, N.Y., to Burlington earlier this year — Almond's husband, Dave, is the district manager for **PANINI BREAD** — the time moved ripe to launch

**CARTOON** from her new home kitchen in Harborside.

Almond makes her own multi-pastel fondant for special occasion cakes, such as a perfect facsimile of a Couch bag (pictured) and a three-tiered

strawberry cake covered in lemons and topped by a pumpkin. "They can be a real conversation starter," she says of her creations, available at [cartooncakes.com](http://cartooncakes.com).

—CH

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## WINEING A MOVIE VINTAGE PAIR

Vermonters plot a few cases each of their first truly local wines.

Biodynamic wines can sometimes come out of, as if the winemaker's reluctance to intervene put the elements of a wine — fruit, sun, rain, and — out of balance. At its best, however, such wine glimmers in the glass, its *terroir* and varietal character expressed in elegant ways.

The grapes' vines fall into the latter group.

The fiery nose of the straw-colored "**Vermontes Blanc**" La Crosse opera into muscular but herbaceous flavors. When Heekin suggests notes of olive, it's impossible not to taste them, alongside hints of apricot. The deep-purple **Marquette** — the "**Vermontes Rouge**" — is almost opaque in the glass, and smells and tastes of black fruit, leather and violet. Its powerful, deeper and more intense than many of its Vermont-grown cousins.

These wines are unlike the Chabrets and Chardonnays that

many American wine consumers seem to prefer, but Heekin and Barber are optimistic that tastes are drifting toward wines that express a particular place. Understanding them will require drinkers to "rub their palate," suggests Heekin.

As for her first vintage from the Châteauguay, Heekin expects more delicacy. "I think the wines will be delicate," she says, though she can't know for certain until next year. For now, Heekin will pair the La Crosse 2010 vintage at recent picnic soirees, and in her tasting room.

"I started out wanting to learn for my own education, and then it became a vocation," she says. "I love making wine. I love the process from vineyard to glass." ☐

For a grape guide, visit [www.vtwinery.com](http://www.vtwinery.com) or [www.vtwinery.com](http://www.vtwinery.com).  
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# An Asian Resto Reborn

The next generation revives Wincosko's Peking Duck House — with new cuisines

BY ALICE LEVITT

**R**ice smiles when it hits the sizzling-hot black stone bowl. A crispy crust builds as it coaxes to the table. By then, it's time for the diner to mix up the other ingredients: sweet and spicy pork, yellow squash, zucchini, bean sprouts, duck, and carrots, to name a few. The bright colors are arranged over the rice like petals in a rose window, with an ever-egg at the center. It feels like a shame to ruin the artwork, but the greatest pleasure of old-fashioned is, after all, to taste.

This Korean chicken's closest cousin is *galbi*. Instead of the Mediterranean dish's saffron, its dominant flavor is garlic, a fermented chili paste that's almost as sweet as it is hot.

Blissful is one of Ben Chen's favorite dishes. "Hot and spicy. Way to go! Way to go!" he says as he cooks, but clear English. Chen is excitedly discussing the subtle fire nature of the blissful, duckling and yongjogae, he recently introduced at the Peking Duck House, the Wincosko restaurant belonging to his father, Peter Chasing.

"It's very good. I like the spicy" agrees Chasing.

In 1980, the family, natives of the Guangdong region of China, purchased the 1840s building that once housed the Burlington Woolen Mill Company. Chen, 35, recalls the glory days of the Peking Duck House, when the messy-chandelied, two-story dining room would fill up every day with 1204 employees on their lunch break. He blames the current poor economy for drastically quieter hours in the traditional Americanized Chinese restaurant. The Wincosko market has grown more crowded, too. Peking Duck was one of two dining options in town when it opened.

Last this past summer, Chen moved from Boston back to South Burlington, leaving his wife and kids in the city, to save his family's restaurant. It was clear to him that Peking Duck's old breed of customer was dying out, he says. Chen's own experience had convinced him that the Asian-restaurant customer of today wants authenticity, or at the very least novelty. "The menu is getting old, it's time for some new blood," he says of Peking Duck. "This place, everybody knows it. Let's



Peter Chasing and Ben Chen

bring some new customers, do something new."

Chen knows a thing or two about running a successful dining business. He's co-owner of Kaya, a popular Japanese and Korean restaurant in Boston known for its creative menu and late-night sake bombs. Before returning to Vermont, Chen sold off a small percentage of his stake in the business to a new partner. He says his staff is skilled well enough that he's comfortable spending most of his time in Vermont and checking a few days a month on operations in Boston.

That leaves Chen plenty of time to serve his family's restaurant. At

present, the classic interior remains appealingly unchanged, so do the servers' white shirts with black pants and bowties. Chen's first step, on October 3, was to introduce an additional menu page. One side describes 30 Korean dishes, the other, 12 Thai specialties. To entice diners to try the less familiar dishes, the restaurant is letting them buy one new item and get the second one at half price until the end of the month.

Chen admits that the new fare comes with a steep learning curve for many regulars. He concedes that, so far, the Korean and Thai dishes account for less than 20 percent of sales. "Not a lot of people order it," Chen says. "This is

countryside. It's not a big city, they don't accept things so quickly. We've spent 25 years mixing our old traditional stuff like chicken chow mein. A lot of places don't do it anymore, but we still have it." Chen knows those classic dishes appeal to many longtime customers, so, while introducing the new menu, he's kept Peking Duck's extensive bill of old-school fare fairly in place.

Chasing says he has already seen some new items come through the restaurant's ordered glass doors. "People come in for lunch and dinner," he says. "Not a lot of Korean around here. We have special for the customers." Indeed, the only other restaurant serving Korean food in Chittenden County is another half-Chinese eat, Hana, in Williston.

Those who dare to order from the Korean menu at Peking Duck are immediately cradled in four small portions, dishes of pickled vegetables that start most Korean restaurant meals. Kimchi is probably the best known to Westerners, and this version is a hamburger. It's unconventional in the sense that the cabbage is still crisp and fresh tasting (in Korea, the veggies ferment in pots buried underground), but the complex combination of sour, spicy and sweet is undeniably pleasing.

Chen buys the kimchi at a favorite Korean market in Boston, but the rest of his portions are homemade. Kongnamul, bean sprouts in light, nutty sesame oil, sugar and vinegar; carrots and duck, and bell-pepper, cut, circle-shaped slices of fresh cucumber marinated in pickling oil; sugar well for the rest of the meal.

When Chen brings out an off-menu plate of kimchi, it's clear he means business. Imagine it's a classic scallion pancake and a Dutch pancake; he created The fluffy egg slices of savory pastry are that detectable. Flattened whole scallions are fried inside, but neither they nor the kimchi overpower the satisfying pancake itself.

It's an approachable first dish for Korean-food newbies. So is the duck mandopan, a comforting, beef-based soup that could be considered Korea's answer to Vietnamese pho. Though the dish is usually flavored with bits of onion or even anchovy stock, the Peking Duck version gets none of its pungency from

## food

the sea. Instead, the light, beefy broth, eggs and mushrooms provide most of the taste. Chewy slices of rice cake add texture, and pork dumplings filled with onions give the dish a meaty feeling, plus.

"People here don't know how to enjoy it yet," says Chen of Korean food. He notes that when he first learned to prepare the cuisine, it challenged him, too. "I had to learn to eat spicy." Chen realizes that customers may not be as devoted to expanding their palates as he is. That's why only a few of his dishes are particularly hot.

One exception is the spicy pork bulgogi, bulgogi, which translates directly as "fire meat," is a term applied to several varieties of grilled meat, often prepared at the table in Korean barbecue restaurants. In addition to the pork, Peking Duck has a milder option: sautéed, vacuum-marinated slices of paper-thin beef served on a hot plate with caramelized onions and asparagus.

"Everybody can eat bulgogi," Chen says of the comforting dish.

Still, he finds it odd to assume a certain lack of sophistication in his first-timers.

Despite warnings to the menu and from servers, Chen says, several customers have been surprised to feel the heat of the sizzling platters and bowls in which many of the Korean dishes are served. He keeps plenty of "training wheel" chopsticks on hand, linked together with rubber bands for the inexperienced to use like levers to lift food from plate to mouth.

While Korean food is a new frontier in Burlington, many locals are familiar with this food, thanks to restaurants such as Tiny Thai, just a few blocks from Peking Duck. That's fine with Chen, who enjoys the ease of preparing Thai cuisine. "It's very simple," he says. "Curries, the only thing in the curry sauce. It's very healthy — we don't use oil, and you have all the coconut. With basil chicken or basil beef, you put the basil in, and you've got all the flavor there already."

Chen's "bun curry" tastes anything but simple, however. The orange-colored sauce gets its flavor from coconut, species of chili and tender chunks of mango. Basil leaves add their own footprint on the mix of shrimp, chicken and seven vegetables. Variety is important to Chen, who says that his Korean "mother" in Boston taught him to use at least eight vegetables in his bimbabap, and to never serve fewer than four pan-fried at a meal.

Chen's menu band with vegetables may prove useful this winter, when he plans to introduce dacha-shiba at the Peking Duck. The beef hot pot dish is designed for guests to cook their own food at the table in a steaming bowl of broth.

Especially shrewd eggies are a major part of the attraction.

Eventually, Chen would also like to add Korean's trademark soju to the menu, though he says that's unlikely to happen any time soon. "I need [a] license on my new Thai and Korean food now, and I need a good sushi chef with nice sushi bar," he says. "I can't do everything all by myself, but I'll try my best."

He seems to have been

making it work so far. Since returning to Peking Duck, Chen has been running the front of the house and training his father's chef to cook Korean and Thai food. But he's also preparing dishes for guests himself. "I like it way better when I'm wearing my chef hat," he says. "When you see the [plate] coming back and it's all empty, you're happy."

Chen hopes he'll eventually have the new Peking Duck running smoothly enough that he can spend more time back in Boston. No matter where he is, the young chef says he'll do whatever he can to keep his family restaurant cooking — and current. ☐

Peking Duck House 75 Avond Circle  
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pekingduckhouse.com

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# calendar

OCTOBER 12 - 9, 2011

See p. 52 for a list of venue-related events

## WED. 12

### art & design

**A SURVIVOR STANDS BEFORE ME** In recognition of Domestic Violence Awareness Month, actress Hilary Swank shares a brief autobiography in relation to Stephen Hawking's diagnosis of Cerebral Palsy, a neurodegenerative, and a short set of facts to raise awareness about the victim and survivors among us. North End Studio & Bookshop, 5 p.m. Free. Info: 434-3733.

### community

**WINGS OF RESILIENCE FOR A SAFE AND PEACEFUL COMMUNITY** Anglians and local business help create a thriving Dorset City by planning community events, sharing resources, networking and more. Dorset Community Center, Winscombe, 3:30-4:45 p.m. Free. Info: 853-1083 ext. 10.

### conferences

**STANDOUT RENEWABLE ENERGY CONFERENCE & EXPO** Bright minds discuss a cutting-edge energy community, energy efficiency, renewable power and energy efforts to accelerate growth and create regional expertise. Sheraton Bristol & Conference Center, South Burlington, 7:30 a.m.-6 p.m. \$200. 25% fee conference attendees/attendees free. Info: 855-5255.

### crafts

**ENT NEIGH** Crafty communities join together, find their own talents and creativity as they give form to a diverse Fiberscape Series. Essex, 8-9 p.m. Free. Info: 853-1083.

### film

**"L'ASASSINO"** Giuseppe Tornatore's ode to Italy's former capital, Rome, as Tornatore's film is set to be shown at four theaters in the United States. Japan's first ever Squaring Auditorium, Squaring Auditorium, South Burlington, 7:30 p.m. \$10. Info: 853-5442, 8442.

**COMMUNITY LENDING** A group of librarians will present a book of the month, *Sign Language*, in July. 2011 documentary film *Deaf in America* Free. Library, 7 p.m. Free. Info: 253-5566.

**FESTIVAL DO HUBALDO LEMUS** A long-awaited film series about Lemus, a legend of the world. Various locations. Municipal Plaza, 11 p.m. Volunteering. Info: 204-604-3204, 604-3204, 604-3204.

### food & drink

**BARBER FARMER MARKET** Farmers, makers and brewers share their goods in the oldest of the town. Main Street, Essex, 9-4:30 p.m. Free. Info: 1052-5470, 1052-5470, 1052-5470.

**CHOCOLATE GIVING DEMO** Lots of little-covered confectionery experience the changing of chocolate. Laughinglines Chocolates, Essex, 2 p.m. Free. Info: 253-5551.

**WINE TASTING AND BARRETT** Share off wine-tasting by learning to make wine and share wine and cheese. Laughinglines Chocolates, Essex, 2 p.m. Free. Info: 253-5551.

**SOFT TO CHOCOLATE TASTE** This is a little chocolate wine-tasting by learning to make wine and cheese. Laughinglines Chocolates, Essex, 2 p.m. Free. Info: 253-5551.

### health & fitness

**CAROL TUNNEL, SYMPOSIUM AND HUNTING & MULTITASKING FOR WOMEN'S HEALTH** The symposium is a day of learning and networking. Carol Tunnel, Essex, 9-4:30 p.m. Free. Info: 1052-5470, 1052-5470, 1052-5470.

**WOMEN'S HEALTH & HUNTING & MULTITASKING** The symposium is a day of learning and networking. Carol Tunnel, Essex, 9-4:30 p.m. Free. Info: 1052-5470, 1052-5470, 1052-5470.

### hobby

**AUTUMN STORY TIME** Puddle and coffee provide a cozy atmosphere for the book. Essex, 7-8 p.m. Free. Info: 1052-5470, 1052-5470, 1052-5470.

**WINTER TIME** Puddle and coffee provide a cozy atmosphere for the book. Essex, 7-8 p.m. Free. Info: 1052-5470, 1052-5470, 1052-5470.

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## Unfinished Business

It's likely a surprise that the portrait of George Washington painted on every dollar bill comes from an unfinished painting — artist Gilbert Stuart died in 1828 before its completion. Over the ages, countless other works of art, music and literature have met the same fate — including masterworks by Bach, Mozart, Haydn, Schubert and Shostakovich. Boston's String Quartet is up close and with fragments, in which contemporary composers "reignite" these classical works. That's an easy assignment, as the program notes, participating composer Viny Levy says, "I've looked with 'thinking' on unfinished pieces by Mozart to serve as a punchline to a joke." Take a seat to hear what might have been.

### BRENTANO STRING QUARTET

Friday, October 14, 8 p.m., at Springfield Auditorium, Rogers Center, Dartmouth College, in Hanover, N.H. Post-performance discussion immediately follows. \$12-42. Info: 603-842-6422, 603-842-6422, 603-842-6422.

WED. 12 & 13



### LIST YOUR UPCOMING EVENT HERE FOR FREE

All submissions will be published in the October 12-13, 2011, issue of the calendar. We will not be responsible for any errors or omissions.

For more information, please contact the calendar editor at 1052-5470.

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### CALENDAR EVENTS IN SEVEN DAYS

For more information, please contact the calendar editor at 1052-5470.

## Girl, Interrupted

On one of Burlington's First Friday Art Walks in 2007, filmmaker and '07 USMC grad Sara Messer stumbled upon the Combat Paper Project, in which veterans reconcile their service by turning waste uniforms into paper, books and art. While shooting footage of the project in Meribeth Vineyard for *Drop Paper Bombers*, a documentary still in progress, Messer met Sgt. Rubyra Murray (pictured) — and the 2011 Oscar-nominated short *Poster Girl* was born. An "intimate, heart-breaking film," as the *Huffington Post* called it, the documentary follows this young Iraq War vet as she comes to terms with the realities of combat. Both Murray and *Poster Girl* have gone on to receive serious accolades after the film's Middlebury premiere.

### POSTER GIRL

Friday, October 16, 7 p.m., at Town Hall Theater in Middlebury \$20 (20 additional donations accepted). Proceeds benefit the Junior School. Info: 333-8622; townhalltheater.org

## It's Kind of a Funny Story

Armed with a stack of papers, student David Sedaris regularly approaches the lectern to lecture, usually reserved for risk takers. Few writers can command such responsive audiences — but, then, "Sedaris" writing blurs into live comedy," notes the *Overland*. If you've read his best-selling memoirs — *My Talk, Pretty One Day*, *Pink*, *Spindle*, *Series*, *Chipmunk*, *A Modest History*, among others — you're already familiar with how the master humorist turns everyday occurrences into laugh-out-loud observations. For the uninitiated, get a taste of the caustic Macy's Christmas elf's sardonic wit — "the narrative equivalent of Pepsi, or the PlayStation, or oxygen," writes *Toronto's Globe and Mail* — on *Sunday*.

### DAVID SEDARIS

Sunday, October 16, 7 p.m., at Flynn Meadows, Lake Umbagog \$48-50-60; get half-price tickets to this event at [davidsewardsdays.com](http://davidsewardsdays.com) while supplies last. Info: 855-5855; flynnmcs.org

## Chasing the Green

It may sound like a "megaphone for the Polar ice," as the *New York Times* wrote in 2004, but the annual Bioregion Conference is the breeding ground for tomorrow's top ecological, social-justice and environmental ideas. The three-day activist pop rally takes place in June in rural, Cold, but local Vermont — biological preserves, that is — head to Montpelier to get in on the action. One of only 20 screening sites the Smoky Mountain Bioscience live happens by big names such as Clara Stanton and Philippe Coussens. The Vermont College of Fine Arts adds a local perspective with an impressive lineup of presentations and workshops. (see: Peter Shumlin, environmentalist Bill McKibben (pictured), ecologist Amy Seidl and others weigh in on everything from the future of food to lessons from Tropical Storm Irene)

### READING BIOMEERS VERMONT CONFERENCE

Friday, October 14, 10 a.m.-8 p.m.; Saturday, October 15, 9 a.m.-5 p.m.; and Sunday, October 16, 9 a.m.-5 p.m., at the Sawy Theater and Vermont College of Fine Arts, in Montpelier. \$48-60 (single-day registration \$30-45 three-day registration). Some events open to the public. By donation. Info: 224-2585; [semin.globeandbioregion.com](http://semin.globeandbioregion.com)

## OCT. 14-16 | CONFERENCES

## OCT. 14 | FILM

## OCT. 16 | WORDS





## Post-Irene Fundraisers &amp; Events

## FRI.14

**WASHING FORWARD CHARITY** Live and recorded music from local musicians at a fundraising concert for the victims of Hurricane Irene. Tickets \$10, \$20, \$30. 7-9 p.m. Tickets available at [www.forwardcharity.org](http://www.forwardcharity.org) or by calling 781-333-3333.

**10:00 a.m. to 1:00 p.m.** Free, breakfast and an opportunity for those who support the victims of Hurricane Irene. Breakfast and an opportunity for those who support the victims of Hurricane Irene. Breakfast and an opportunity for those who support the victims of Hurricane Irene.

## SAT.15

**GREENMOUNTAIN COLLEGE CHAIR & TABLE** The Green Mountain College Chair & Table is a fundraising event for the victims of Hurricane Irene. Tickets \$10, \$20, \$30. 7-9 p.m. Tickets available at [www.gmc.edu](http://www.gmc.edu) or by calling 781-333-3333.

**10:00 a.m. to 1:00 p.m.** Free, breakfast and an opportunity for those who support the victims of Hurricane Irene. Breakfast and an opportunity for those who support the victims of Hurricane Irene. Breakfast and an opportunity for those who support the victims of Hurricane Irene.

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**FLYER BATHING** Flyer bathing is a fundraising event for the victims of Hurricane Irene. Tickets \$10, \$20, \$30. 7-9 p.m. Tickets available at [www.flyerbathing.org](http://www.flyerbathing.org) or by calling 781-333-3333.

**FRANKLIN STREET HALL** Franklin Street Hall is a fundraising event for the victims of Hurricane Irene. Tickets \$10, \$20, \$30. 7-9 p.m. Tickets available at [www.franklinstreethall.org](http://www.franklinstreethall.org) or by calling 781-333-3333.

**HAVERHILL TIME FOR ALL** Haverhill Time for All is a fundraising event for the victims of Hurricane Irene. Tickets \$10, \$20, \$30. 7-9 p.m. Tickets available at [www.haverhilltimeforall.org](http://www.haverhilltimeforall.org) or by calling 781-333-3333.

**LAUREL HARBOR** Laurel Harbor is a fundraising event for the victims of Hurricane Irene. Tickets \$10, \$20, \$30. 7-9 p.m. Tickets available at [www.laurelharbor.org](http://www.laurelharbor.org) or by calling 781-333-3333.

**MONTEVERDE PRESIDENTIAL STORY HOUR** Monteverde Presidential Story Hour is a fundraising event for the victims of Hurricane Irene. Tickets \$10, \$20, \$30. 7-9 p.m. Tickets available at [www.monteverdepresidential.org](http://www.monteverdepresidential.org) or by calling 781-333-3333.

**HOUSE WITH RAINDROPS** House with Raindrops is a fundraising event for the victims of Hurricane Irene. Tickets \$10, \$20, \$30. 7-9 p.m. Tickets available at [www.housewithraindrops.org](http://www.housewithraindrops.org) or by calling 781-333-3333.

**CONCRETE HARBOR** Concrete Harbor is a fundraising event for the victims of Hurricane Irene. Tickets \$10, \$20, \$30. 7-9 p.m. Tickets available at [www.concreteharbor.org](http://www.concreteharbor.org) or by calling 781-333-3333.

**THE CLAYTON ECONOMIC DEVELOPMENT** The Clayton Economic Development is a fundraising event for the victims of Hurricane Irene. Tickets \$10, \$20, \$30. 7-9 p.m. Tickets available at [www.claytoneconomic.org](http://www.claytoneconomic.org) or by calling 781-333-3333.

## SUN.16

**WINDMILL WALKING CLUB** Windmill Walking Club is a fundraising event for the victims of Hurricane Irene. Tickets \$10, \$20, \$30. 7-9 p.m. Tickets available at [www.windmillwalkingclub.org](http://www.windmillwalkingclub.org) or by calling 781-333-3333.

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## Watch something LOCAL this week

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- Paid Holiday / Vacation / Sick Time

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- SQL
- SQL
- Medical Coding/Reception
- Healthcare Terminology
- Communications
- Electronic Health Record
- Patient Cycle
- Current Knowledge
- Allscripts Interface Engine
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**VERMONT**  
WINDMILL WALKING CLUB

**WINDMILL WALKING CLUB**

**WINDMILL WALKING CLUB**

**WINDMILL WALKING CLUB**





# calendar

547.544.55

## films

**FEET ON THE MOUNTAIN CINEMA** See 547.544.55  
10 p.m. \$8.95

**LIFE IN A DAY** Reliving the 24 hours of "you-choose-a-moment, I'll-make-it-happen" moments around the globe from one footage to another. Available on DVD, the American Film Institute's Special Project. Available at: Lakeside Center, Downtown Office, New River, 10 p.m. \$15. 10 p.m. 547.544.544-2432

**MURDER FANTASY** New Hampshire composer Jeff Renna improves what was to be his last musical score for director The Cat and the Canary. Fantasy (and Cat) lives! Book and CD available. Available at: Downtown Office, 10 p.m. \$15. 10 p.m. 547.544.544-2432

**THE DOUBT HOUR** Speed dating with a romance. 10 p.m. 547.544.544-2432. Available at: Lakeside Center, Downtown Office, New River, 10 p.m. \$15. 10 p.m. 547.544.544-2432

**THE GREENHOUSE** The documentary tells the story of American young lesbian community. Available on DVD. The film is a story of love, friendship, and community. Available at: Lakeside Center, Downtown Office, New River, 10 p.m. \$15. 10 p.m. 547.544.544-2432

**UNCLE BOBBIE** A young man's life in the 1950s. Available on DVD. The film is a story of love, friendship, and community. Available at: Lakeside Center, Downtown Office, New River, 10 p.m. \$15. 10 p.m. 547.544.544-2432

## food & drink

**MINISTERS' BANQUET** Dinner of the month. Available at: Lakeside Center, Downtown Office, New River, 10 p.m. \$15. 10 p.m. 547.544.544-2432

**CAJONADA MARIACHI BANQUET** Dinner of the month. Available at: Lakeside Center, Downtown Office, New River, 10 p.m. \$15. 10 p.m. 547.544.544-2432

**CAPITAL CITY FARMERS MARKET** Fresh produce. Available at: Lakeside Center, Downtown Office, New River, 10 p.m. \$15. 10 p.m. 547.544.544-2432

**CHOCOLATE BANQUET** Dinner of the month. Available at: Lakeside Center, Downtown Office, New River, 10 p.m. \$15. 10 p.m. 547.544.544-2432

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**NORTHWEST FARMERS MARKET** Fresh produce. Available at: Lakeside Center, Downtown Office, New River, 10 p.m. \$15. 10 p.m. 547.544.544-2432

**OUTLANDER FARMERS MARKET** Fresh produce. Available at: Lakeside Center, Downtown Office, New River, 10 p.m. \$15. 10 p.m. 547.544.544-2432

**PEOPLE'S MUSIC** Live music. Available at: Lakeside Center, Downtown Office, New River, 10 p.m. \$15. 10 p.m. 547.544.544-2432

**WESTSIDE FARMERS MARKET** Fresh produce. Available at: Lakeside Center, Downtown Office, New River, 10 p.m. \$15. 10 p.m. 547.544.544-2432

**CHILD CARE** Child care services. Available at: Lakeside Center, Downtown Office, New River, 10 p.m. \$15. 10 p.m. 547.544.544-2432

**RECREATION MANAGEMENT CENTER** Recreation services. Available at: Lakeside Center, Downtown Office, New River, 10 p.m. \$15. 10 p.m. 547.544.544-2432

**GRAND PRAIRIE** Grand Prairie services. Available at: Lakeside Center, Downtown Office, New River, 10 p.m. \$15. 10 p.m. 547.544.544-2432

**JOHN DEERE** John Deere services. Available at: Lakeside Center, Downtown Office, New River, 10 p.m. \$15. 10 p.m. 547.544.544-2432

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## entertainment

**WINE COOKS MAKE ADVENTURE** Food and wine. Available at: Lakeside Center, Downtown Office, New River, 10 p.m. \$15. 10 p.m. 547.544.544-2432

**SAMMY'S FARMERS MARKET** Fresh produce. Available at: Lakeside Center, Downtown Office, New River, 10 p.m. \$15. 10 p.m. 547.544.544-2432

**THE GREAT YOUNGSTERS' CONCERT** Live music. Available at: Lakeside Center, Downtown Office, New River, 10 p.m. \$15. 10 p.m. 547.544.544-2432

**WINDMILL THEATRE & MOUNTAIN VIEW** Theatre. Available at: Lakeside Center, Downtown Office, New River, 10 p.m. \$15. 10 p.m. 547.544.544-2432

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**Monday, October 17 at 6pm • Old Town Hall, Shelburne**







# Hey, Joe

Singer-songwriter Joe Pug talks folk, fans and football

BY DAN BOLLES



**SEVEN DAYS:** Your monthly e-newsletters are great. They seem less an overt attempt to promote yourself than a way to have genuine interactions with fans and offer insight to who you are, personally. Do you feel having that kind of connection has aided your success?

**JOE PUG:** That newsletter actually does mean a lot to me. Besides selling stuff, it's the point of contact with fans and the people who are the reason I cannot write up at six in the morning and build houses anymore. I really enjoy writing it.

**SD:** In the most recent one, you mentioned that you're almost done with a new record. What can we expect on it?

**JP:** Well, it was produced by Bruce Beck [Josh Ritter, Iron & Wine, Modest Mouse]. And it was my first time working with a producer, and it went great. I thought it was an awesome creative partnership. The music feels like a very logical next step. It's different, but I'm really glad we went in the direction we did on this one.

**SD:** *Messenger* featured a lot of folk-band work, as opposed to your EPs, which were mostly just you. Is this new one more in the band vein?

**JP:** It is, but with different players and a different focus to make it less "guitar and guitar solos," and more kind of like a cinematic landscape for the songs to live in. Especially the ones that are more poems than songs, they really benefited from Bruce's production.

**SE:** You've been pretty off for most of your career. Was it difficult to work with a producer and put your baby in someone else's hands?

**JP:** Extraordinarily so. It was actually more difficult than I expected it to be. Luckily, Bruce has done this a million times, and he knows how to steer the ship with a firm hand. But I was legitimately freaked out having someone else making decisions on things. But then you remember that's why you came here, and then it's exactly what I asked him to do with this music. So, it was a little jarring at first, but it was ultimately the push off the cliff I had asked for.

**SD:** In addition to the frequent comparisons to Dylan, you are often described as a "90s-style" folk musician. But it seems like you bristle at that description because you view folk as more of a continuum than as specific.

**JP:** I don't really bristle at the fact that people compared my first records to "90s folk music, because, let's face it, it was a pretty wild comparison. I don't think that's a comparison that will be made with this next record, though. But at the end of the day, writers are trying to get the message across to people who haven't heard the music, and it's totally understandable that they want to give some sort of shorthand for people to understand what's going on.

**SD:** I think you could make an argument that folk music is less about how something sounds than what the message is. Viewed that way, you could call a lot of underground hip-hop "folk" music.

**JP:** Totally. There was that song by Dead & Co. in the '90s where they rapped "National Ache." To me, that's folk music, because you're taking this cultural touchstone and interpreting it through your own experience, your own life and family and community.

**SD:** Before you turned to music, you were studying to be a playwright. What prompted you to drop out of school and pursue music?

**JP:** I didn't believe then, and don't believe now that the type of art I wanted to create could be taught to me by someone else. They were something that works in my work that I didn't want smoothed out. And that's literally what you agree to when you go to school. But I wanted to keep the idiosyncrasies that make your voice your voice. And you can only do that by teaching yourself.

**SD:** You are a Washington Redskins fan, which has been tough in recent years. They're off to a pretty good start this year. Are you surprised?

**JP:** Don't let them deceive you! They will be eight and eight by the end of the season. I'm hoping a really bad line game behind them with this home's an Eliel Aylmer at the helm but I guess it's something we're gonna have to live with, because he has no intention of relinquishing the team. And he's running it into the ground. It's just awful. ☹

**F**ollowing the release of his first two EPs—*Nation of Heart* in 2008 and *In the Mountains* in 2009—Joe Pug became something of a critical enigma. Munc senses fauvard over his straightforward, yet slyly literate prose and gruff, hard-core vocals—which inevitably led to frequent Bob Dylan comparisons. Despite the acclaim, Pug remained largely overlooked by all but the most ardent songwriting geeks. Steve Earle, for example, counts himself among Pug's big fan. The two toured together in 2009. Pug's 2010 full-length, *Messenger*—his first for Lightning Road Records and first with a full band—began to turn that tide, introducing him to a national audience and basking his arrival among the next generation of great American songwriters.

Seven Days caught up with Pug by phone from his home in Austin, Texas, where he was enjoying some rare down time before hitting the road with the Low Anthem, including a stop this Monday, October 12, at the Higher Ground Showcase Lounge.

**F** Joe Pug performs at the Higher Ground Showcase Lounge with The Low Anthem this Monday, October 12, 7:30 p.m., \$25 AA.





# SOUND**bites**

CONTINUED FROM PAGE 63

sold out. Good thing they'll have shows every Friday, ch?

Local indie-rock band the **CRACK UP** returns to the stage after a short layoff this Friday, October 18, with **VILLAINOUS** at Monkman Pubs & Pub in Burlington. Weird as they're armed with some raw, more rockin' material. Color me intrigued! As a semi-regular side note, the Crack Up's return will coincide with what is likely to be the last Villainous show for a while, as that band prepares to take a hiatus in, um, do some group therapy about good luck, guys.

**Happy trails, JAMES FLYNN!** The son-and-son-in-law is heading for greener concrete pastures and moving to New York City at the end of the month, where she'll be working as a songwriter for... wait for it... Universal Records. Flynn plays her farewell show at the Higher Ground Show and Lounge this Saturday, October 15, opening for her longtime musical partner and mentor, **GREGORY DOUGLAS**. Predictably, she'll be going out in style, having enlisted a number of "special guests" to send her off, good and proper. Oh! disclosure: I'm one of them. Flynn dared me to come out of retirement for one song... though I don't think either of us expected me to say yes. But, please, don't let that stop you from going. The other guests truly are special.) Best of luck, Myers.

**Band Name of the Week: THE RECURSIONS/HARMA.** This quartet from Haverhill, Mass., trades in pretty acoustic folk and pop, wrapped in a rugged bluesman aesthetic. And they like dogs, apparently. They'll be at the Skippy Parade



in Burlington on Friday, October 14, and Radio Beat the following night, Saturday, October 15.

Lost but not less, rest in peace, **MILKY WILSH**. The troubled ex-vocalist bassist and Burlington-based vocalist

artist was found dead in a Chicago hotel room this past Sunday. He was 40. Wilsh struggled with personal demons for most of his adult life, including drug addiction and mental breakdowns. But it seemed he had turned a corner in Burlington, thanks

at least in part to mentoring himself in his art. It's too early to know if there is any solace to widespread rumormongers of an overdose... toxicology reports take weeks, so ~~ANY INFORMATION~~ fans know. Regardless of the cause, Wilsh is gone too soon. Wherever you are, Milky, I hope you've found peace. ☹



Myra Myers

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**Listening In**

Quick update: This week's listening will include pop and indie, as well as... (Wait a second, something is weird, was on my iPod... something to play it... okay, never tell this week.)

We Were Promised Jetpacks, by the Pt of the Journey

How to Properly Enjoy Adult Days to the Kingdom

Anna Williams, Holographic Woman

Rebecca, Thea

Wesley Moore, Like The Green & Blue





# REVIEW *this*



## Duane Carleton, *Rust*

(HATCHER ROAD RECORDS, CD)

The inside cover of Duane Carleton's latest record, *Rust*, an on the road album, presents a curious little statement. It reads "Three a turn. Eat a hamburger. Saw two farms. Walked a cheeseburger." It's a funny line, in a mildly on-PC, bumper-sticker-wisdom sort of way. But it also illustrates the serene songwriter's distinctly homespun sensibilities. Over the course of his 14 albums, Carleton has forged a reputation as a workaholic's hero. He's a blue-collar bard who hunkers himself after the glum of the genre. Bruce Springsteen, Jason McCarty and, in particular, early John McVie come to mind. Carleton, specifically Island and rock is well-traveled territory, to be sure. But the New England-born Carleton comes by his folk-style songwriting naturally. And *Rust* is a mighty reminder that just because it's been done before doesn't mean it can't still be done well.

As a vocalist, Carleton boasts the requisite sandpaper growl one might expect from a journeyman country rocker. I wouldn't be the first to draw a comparison to Gov't Mule front man Warren Haynes, as it's apt. There are moments throughout *Rust* that suggest he and Carleton were out from the same cloth, vocally speaking. But what sets Carleton apart lies the majority of evocative, dream-land textures in a surprising and sometimes profound sensitivity.

From the opening cut, "Walking Woodmen," and throughout the bulk of the album, it's evident that beneath

Carleton's gruff exterior beats the heart of a soul-singer, forever transfixed. In particular, his searching ruminations in the title track are quietly beautiful, as he sings, "So go ahead, say if you trust / Still, you'll find it. You're losing your trust / And everything is dying in the speed of rust."

Carleton is an equally impressive multi-instrumentalist, turning in masterful performances on acoustic and electric guitars, lap steel, Dobro, mandolin, baritone guitar, glass harmonica, and percussion. And his not backing hand, particularly pedal steel when John Briggs, adds gorgeous atmospheric lines throughout. A common feeling in electric Americana, especially with so many instrumental toys to play, is to overthink and overproduce arrangements, and that can smother out the rough-hewn edges that define the genre. Carleton suffers no such ills. While not exactly sparse, his arrangements are purposeful and focused, allowing his considerable songwriting talents to take center stage.

Find by Duane Carleton is available at [duanecarleton.com](http://duanecarleton.com).

## The Wind Woods, *Greetings From Tokyo*

(SELF-RELEASED DIGITAL DOWNLOAD)

Since September 11, 2001, the vague threat of terrorism "waiting" has been the impetus for all manner of American activities, from reviving shopping at supermarkets to playing football in, well, work. However, it's a sad bit that the shadow specter of ominous never-disseeds has rarely, if ever, been the driving force behind serious, meaningful and relevant art on the scene in the span of one week. Well, maybe Baby Shark's Shocks 'n' Roll. There's no way that record could have taken more than seven days to crop out, right? Not I digress.

Burlington duo The Wind Woods is a collaboration of local songwriters Joe Grewell and Emily Rosewood that arose out of a series of late-night jam sessions. "Seven days or the terrorists win," they wrote on their website. Their debut album, *Greetings From Tokyo*, was, in fact, intentionally created, from conception to birth, in a scant seven days earlier this summer. And, yes, according to the accompanying liner notes, terrorists may have been involved. Sort of.

Though it's unlikely Al Qaeda operations will see much of the record, or live in defiance of them, the eight-song sampler is a humble gem. It's a wacky, bluesy — and almost certainly hokey — little collection that showcases talented performers including in artistic freedom, a concept your average soundboard would likely fail to grasp.

From the easy, rambling opening notes of "Rocking Chair," the album is appealingly laid back. It's not sloppy per se, but it's definitely casual. Adler's typically sturdy baritone is especially convincing in this regard — you can imagine his Cheshire grin as he gleefully harmonizes with Rosewood.

She takes the lead on the following cut, "WIL," and reinforces the album's



DAN HOLLES

bluesy-eyed serenity with a sweet, plaintive alto. It's a sad little thing, but not in the pleasantly melancholy way one might find drinking a bottle of wine and listening to old Scott Walker and Leonard Cohen records. Sometimes, a little heartache is like visiting an old friend, a notion only involved here.

Their individual turns are often engaging, but Adler and Rosewood are best together. Their breezy duet on the Springsteen tribute "Blowny" is a highlight, as are the hokey "Change in the Air" and the soaring love song "A Quick Reveal." Album closer "Win Again" provides a rickety jazz feel.

The Wind Woods may not wield off any impending terrorist attacks. But who knows? If said terrorists give *Greetings From Tokyo* a spin — ideally late at night with a bottle of booze — it might just chill 'em out for a bit.

*Greetings From Tokyo* is available for free download at [jambandfriends.com](http://jambandfriends.com).

DAN HOLLES



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**True Blood** In 2009 Seattle trio **WARDEN** earned the hard-rock respect of the indie underdog scene with a stirring, fist-pumping effort, *Apple's Ark*. Now they're back, and they're after your soul. The band's latest, *Dress Up*, picks up where that debut left off. But it further explores the areas where pop meets psych, then promptly blows it the hell up with dark, pounding grooves and a raucous, nocturnal elegance. This Monday, Warden play the Monkey House in Winslow with **MONDAY MEX** and **ORANGE**.

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**DAKOTA MCFADZEAN** Looking to be a little boy who lived in Sundatzenew, at some point, he stopped doing both of those things. However, he has always liked to chase country. You can read more of his daily work, about all the sundatzenew, [www.sundatzenew.com](http://www.sundatzenew.com).



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## art

CHAMPLAIN VALLEY ARTS CENTER ARTISTS

**KIMBERLY HUNTER** **WILDLAND SURFSCAPE** Classic rural imagery redesigned in contemporary style by Kimberly Hunter. Maple Springs, Vermont. October 19th through November 4th at Edgewater Gallery in Middlebury. Info: 455-0000

**JAN GARYS** **Greenhouse** A series of paintings of a greenhouse in a field. Info: 455-0000

**KATHLEEN E. JONES** **For the Birds** A series of paintings of birds in flight. Info: 455-0000

**LAKE CHAMPLAIN THROUGH THE LENS** An annual art show featuring works by photographers from the Champlain Valley. Info: 455-0000

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## 'Art at the Coach Barn'

The Coach Barn at the historic Farm has been home to many things: horses, carriages and sleighs in the early 1900s, the Webb family's personal automobile collection in the 1950s, and before that the 70s. These days it has more refined a focus, a choice of artists. Pastel, elegant weddings and, each year, an exhibit of mostly pastoral art. Catch the work of Matt Prusse, Carolyn Wilton and Susan Harding Merny, plus many more regional artists, at the 24th annual exhibit, Through October 23. Pictured, "A Frosty Morning on the Farm" by Prusse.



## 'Wylie Garcia: The Tulle Did Her In'

You could easily overindulge on tulle on one of Stowe's Helen Day Art Center this fall — the budding show is called "Woodstock, Masculinity, Male Identity and Culture" — if it weren't for the East Gallery, which through October 23 in a frilly homage of femininity Garcia's dresses, which she embellished and modified during the month she wore each one, feature garments that flared precariously in her past beyond and reinforced with materials from her friends and family. "I am trying to use the confusion and the abuse of femininity," the Burlington artist writes on her website, "to explore how an internal concept relates to the possibility and myth of being a woman." Pictures: "The Dress That Makes the Woman."

**BARRY EMMETT:** "Fracture" paintings inspired by the artist's address a summer gallery Participate. Through October 23 at 30 West Arts South in Burlington. Info: 252-5646.

**BARBARA HANCOCK:** "Surrealism in Watercolor." Surrealism Gallery. Abstract watercolor. Through December 31 at 28 Gore's Pharmacy, 100 Main St. in Stowe. Info: 252-8418.

**CATHERINE CATCHE CHASE:** A 100-page five-part series of 100 drawings by the Vermont painter. Through November 1 at 100 West Arts South in Montpelier. Info: 844-1261.

**COOPER CASH:** "Paintings and drawings that explore the landscape and the human condition." Through October 16 at 100 West Arts South in Montpelier. Info: 844-1261.

**DAVID HANCOCK:** "Abstract watercolor." Through October 16 at 100 West Arts South in Montpelier. Info: 844-1261.

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October 22) at Haverhill Art Center in Stowe. Info: 252-1032.

**MILTON ARTIST: BURLINGTON GALLERY.** Through October 23 at 100 West Arts South in Burlington. Info: 252-5646.

**OTIS FLETCHER ARTIST: Stowe.** Through October 23 at 100 West Arts South in Burlington. Info: 252-5646.

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# movies

## The Ides of March ★★★

**I**f you're puzzled by George Clooney's fourth directorial effort, certainly not because he decided to tell a downer of a story about the dark side of American politics, either, because he never gets around to taking us anything we don't already know.

This is a movie anyone might spend the past two decades in a cave mind, find enlightening. Those of us who read the papers, follow the news and see otherwise concerns of our surroundings, however, are likely to be left questioning the need for, and point of, a portrait as a new entry in *The Ides of March*.

Spidee short. Big-time politics is a mean and dirty business. Operating on the assumption that we're not aware of this already, the writing team (Clooney, Grant Heslov and Ron Williams) actually has one character inform another early on, "This is the life, legends. It's mean."

Clooney plays Pennsylvania governor Mike Morris, a naive over-liberal and the front runner heading into the March Democratic primary in Ohio. All he needs to lock up the nomination is to hold on to his lead and secure the endorsement of a March

Carolina senator (Jeffrey Wright) who's no longer in the race but has 350 delegates he's happy to sell on the highest bidder.

The behind-the-scenes machinations and deal making responsible for a modern day presidential contest initially appear to be the picture's subject. The potential for all kinds of disaster-driving lies is there. To sort with, you've got Ryan Goggin as ideologic press secretary Stephen Meyer, who thinks his boss is the second coming. Maria Toman plays a skulking *New York Times* reporter who warns him, "He will let you down. They all let you down sooner or later."

Most poignantly, the film focuses on how Meyer, Hoffman and Paul Giamatti as Stanz and Tom Duffy, the rival campaign managers of Morris and his closest opponent, respectively. They're supposed to be camped with some rats who know every dirty trick in the book and it's all nothing more than making up new ones. By acting outside, this is nothing short of a happy-weight loss. You had the screenplay come off like the work of *Knives Out*. The plotting is unexpectedly pedestrian and the dialogue, to be kind, uninspired.

As becomes clear, what *The Ides of March*



is really about isn't the candidate nature of presidential politics at all, but something far less meaningful and all too familiar: a powerful man who can't keep up in his game. The movie traces the sliver with momentum it's going to continue on the whole landscape of the modern electoral process — from the back-room wrangling of image and message to the slide played by the 24/7 cable news cycle. Just when it seems to be about to get around to all that, though, the story detours into minutiae machine-madness. I don't want to say too much, so I'll say just one word: *Ides*.

Don't blame Williams, or whose play *Fourier* made the film is loosely based. Whatever insider credibility it has is a result of the years he spent in the trenches

as an operative for Hillary Clinton, Chuck Schumer, Bill Bradley, Howard Dean and others. Name Clooney and Duquain collaborate. They made the decision to reduce the source material, changing plot points and adding characters and the original play because it all was unrecognizable. Honestly, they wouldn't have better off just updating *The Candidate* in the end. *The Ides of March* offers everything that belongs except did nearly 80 years ago, and less. George in the end, and his rap nearly will not suffer much from this misstep. But, for the moment, one of the very few things in his career that ring true in the world of *Ides*'s jaded journalist. I decided not to do.

REK KISHAN

## REVIEWS

## Real Steel ★★★

**F**or a long while, characters in Hollywood movies never seemed to talk about money. They just had enough of it. Unrehearsed on property is still the norm in some genres, such as the romance comedy, but the recession has finally brought back films that acknowledge income gaps and income addiction to cheat for the cash-rimmed underlying even as they present fantasy outcomes and sidestep politics. What better proof than *Real Steel*, director John D. Lee's reasonably successful attempt to recapture the lightning spirit of *Rocky* with CGI robots?

If I had to put money on one prediction for the next 10 or 20 years, it would be: *The Amazing* the secondary industries in robotics, robot boxing will be huge. Most cinematic visions of our near future are more intriguing than plausible. *Mad Max* style fits the world depicted in *Real Steel* makes all too much sense, even as its plot is so weirdly distanced from old-school clichés.

In 2035, Charlie Kenton (Hugh Jackman) down his track arena is a hard-luck landscape dotted with worn buildings, looking for fans where he can lay wages on his battered fighting robot. He used to be a boxer but around 2018, we're told, machines replaced humans in the ring, allowing the crowd to

view in "true, no-holds-barred violence" without guile. Sounds like what computer graphics have done to movies in the past 10 years.

Jackman's character is one of those unpolished-down *retro* do-wells who are loveable in movies and nightmare for his audience, and social-service agent in real life. When Charlie is offered custody of his boxer did son, Max (Dakota Goyo), from whose life he has been absent, he starts his offshoot primarily as a source of quick cash. But the kid soon did over who he needs a more rational prey of robot boxing strategy than Charlie has yet deployed. Train his fighter and see grown and train a prize, evidenced — yet interpretively skilled — humanoid machine record from the junkyard. Anyone who doesn't know what transpires has never seen a boxing movie.

*Real Steel* is not *The Fighter*, but a extra cheer from the audience honestly it takes place in against reality and doesn't really ring from the classic American far to its underground fighting club film of *Mad Max* extra. In a sleek movie genre. Considering that the robot is CGI, the boxing isn't surprisingly expensive and not unlike the car-punching battles in *Transformers*, it respects the laws of physics, more or less. Finally, the



Elsewhere have carefully refrained from involving the robot. Aren't in real jokes or other *John* *Conan* style *suburban* *comedy* *showing* him, because his robotic dignity.

What the filmmakers didn't admit that was *Hansen* pondering to the last audience Goyo isn't quite up to his role — and establish, since it's all he has to be precocious, nerdy, energetic and adorable, as well as to deliver tongue-twisting technical dialogue. Though his *Ides* with *Atten* they do the *Robot*, of course) as among the movie's high points. It's hard not to wonder what one of the more convincingly *robotic* *side* *young*

actors from *Super* it would have done with this part.

While there's nothing revolutionary about that film on any level, it's still nice to see Hollywood acknowledge that someone's struggling to make a living can. When Max is asked whether *Ides* should be called the "people's champion," he embodies the late Signa of Russian populism in a robot boxing movie, or just more pondering to other buyers who like watching virtual *hunks of metal* go *smash*! You be judge.

MARCO HARRISON

## MOVIE CLIPS

## NEW IN THEATERS

**THE BIG YEAR.** This is the closest thing real life dreams to engage in a year-long, cross-country bird-watching competition in this comedy from director David (Marley & Me) Finkel. Steve Martin, Jack Black, Sean Penn, and Rachel Ames star. [R] May 19. TV: Eason Hoarick, Salome Reinhardt

**FOOTLOOSE.** Drug (Black Snake Moan) Brown seems to have an odd choice to direct a remake of the 1984 teen flick about a rebellious girl who introduces dancing to a puritanical town, but that's what he did. With Kenny Wormald, Julianne Hough, and Dennis Quaid. PG-13. PG-13. Regis Capital, Triun, Miramax, Miramax, Future. New Line, New Line.

**LOVE CRIME.** A ruthless executive (Keanu Reeves) stalks a woman from the younger employee class (Ludwina Aguirre) in this Peacock workplace thriller. Also: *Carroll* directed (TOD: *Ree, R. Served*)

**GENNA**, Asif Kapadia directed/has highly acclaimed documentary about Thomas's Formula One star driver Gennà and his love of speed. (DOLBY DIGITAL, Stereo)

**THE TALENT** A team of scientists in Antarctica find themselves attacked by a shape-shifting alien in this sequel to John Carpenter's 1982 horror vehicle. *Madings* runs *Highways* Jr. directed by John Mary Elizabeth Wynn of, Joel Sigmund and Adam W. Kimmurage. *Aghast* TGI on E. 1000. *Maestri* (Mafia Paramount)

**NOW PLAYING**

**60/50\*\*\*\*\*** *Sally Field and Joseph Gordon-Levitt play two good friends grappling with the discovery their son of the two has cancer in this serious comedy. **Best Actor** nominee Joseph [The Wackness] Gordon-Levitt. **Best Actress** nominee Sally Field. **Best Supporting Actress** nominees Bryce Dallas Howard and Anjelica Huston. (308 min. R) **6-You Can't Stop** [Eyes, Mayotte, Police Road*

[illegible]

**CONTRASTING** **THEM** **ALL** A deadly airborne virus mauls a war-torn, stricken coast — and the rest of the globe — in this thriller from Steven Soderbergh. With Matt Damon, Kate Winslet, Jude Law, Marion Cotillard and Gwyneth Paltrow | PG-13 | Big Picture: Supa. (Sony, Warner, Fox, Wustard)

**COMING SOON**★★★ Four cops who are also fedys strive to maintain law and order on the streets and at home in this inspirational drama from director Alex J. Fierpied (Keanu Reeves). With Keanu, Ray Silver and Andrew Cooper. (100 min, PG-13, R-rated)

## ratings

★ = refund please  
★★ = could've been worse, but not a lot  
★★★ = not so moments, so so  
★★★★ = smarter than the average bear  
★★★★★ = as good as it gets

McTAKES assigned a 70-minute test designed to assess students' knowledge regarding the complexity of metacognitive skills which students score on given this complexity most widely in education.

**THE OBITUARY** This intrepid Murdoch Unit ignored all the warnings regarding a sequel to their successful Nazi-hunting missions in the thriller from director John Dahl (*Bad Boys on Wheels*). Making it wrong: Jessica Chastain, Helen Mirren, Colin Woodhington and Tom Wilkinson (*Edison*). **B** (See Feature)

**DOLPHINTALENNA** A marine biologist and a young boy fight to save a dolphin caught in a trap in this family drama. Starring a true story With Harry Connick Jr., Ashley Judd, Nathan Gamble and Morgan Freeman. Charles Haddon Livern directed (112 min PG) **Box Office** (3-8) **Releases** (3-8) **Harper-Patton: Paramount** (13-28) **Score** **Wolfe**

**GRAM HOLLISTERS** David Cronenberg's *Crash* is a play it couldn't have come out any other way. England's house only to discover its dark history in this thriller whose trailer appears to set a new bar for gory urban thrillers. **Jim** (Shaneille Smith), **Walk** (James Van Der Beek), **PG-13**. **Genre** Mystery. **Notes** Screenplay

**DIRTY DICK** *1/3* Ryan Reynolds plays a Hollywood star and wannabe Black himself driving for his life in this Festival favorite set on Black from director Nicolas Winding Refn. With Carey Mulligan, Albert Brooks, Christina Hendricks, and David Cross. (R) (100 min.) B. Palace, New York

**THE HILL PAUL** (2010) In 1950s Mississippi, a reporter (Jesse Searcy) joins forces with the farmers who are used on the privileged class in this adaptation of Kathryn Davis's best-selling novel. **With** Vicky Krieger, Melissa Sponer, Bryce Dallas Howard, and Tony Danza. **Cast** by Tyler Tyndal directed. 121 min. PG-13. Big Picture, Midwest Rep. (Chicago, Michigan).

**THE IDEAS OF MARCH** *Mark L. Gergel* Clearly directed this behind-the-scenes presidential campaign drama, based on a play by former Howard Dean staffer Beau Willman. He also plays the role of the media's Ryan O'Donoghue, his press secretary, Will-Paul Giamelli and Philip Seymour Hoffman (Bridges' N. Capone, *Coast* executive producer, *Reid*).

**THE LIGHTNING IN JEDG**★★★ The 1994 Disney animated about a half-century-old age returns to theaters with an added dimension for a two-week run (R.R. min. & Capitol Brass, Hapetic)

**HIGHLIGHT IN PAPER**★★★ An American screenwriter (Clare Wilcox) showcasing in Paris, discussing and for sale of the city after dark

—namely, studies of its remote past, — is the latest from Woody Allen. With Rachel McDermott, Marian Cusland and Tom Hollander (98 min PG-13, Rere).

**HONEYBALL**★★★ Good Post plays the Oakland A's general manager in this drama loosely based on Michael Lewis' best-seller about how to assemble a winning baseball team. With Jon Hamm, Robin Wright and Philip Seymour Hoffman. Bennett [Capote] Miller directed. (16-may PG-13 Capitol Cities, Universal Studios, Warner Bros.)

**HEIDI'S CARLSON** As was all learned from Taken, when America's cops go to the Plains, anyone can be in the line of fire. Carlson, 43, the county clerk in an oil-rich Texas county, says, "I got taken down by the idea of a roughing it back home. With Karl's Cassidy, I got taken down by the idea of a roughing it back home."

**HEDDART'S SISTERS** **A** **12** Hange Fries plays Hanneke, the other Heddart must prefigure even hedonism to her younger brother in this

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